

MAY

5

Anniversary Issue

The Inland Printer



Yesterday—Today—Tomorrow

Lookit 'im go ...

...with that Linotype Comet! You know why? Comets have designed-in speed, *more than you can get out of any other machine!*

That extra-responsive keyboard that operators really appreciate is just one of the many features.

Easy maintenance—and that at a minimum, too—is another designed-in benefit that means extra composing room dividends.

For steady, smooth, easy volumes of straight matter, Comet's out in front all by itself.

Mergenthaler Linotype Company,
29 Ryerson Street, Brooklyn 5, N.Y.



New and Additional Ludlow Vertical Logotypes



LUDLOW LOGOTYPES

are designed for use with $\frac{1}{2}$ -inch and $1\frac{1}{4}$ -inch Ludlow figure matrices. In the 36, 42 and 48-point combinations 36-point logotypes are used throughout. In the 60, 72, 84 and 96-point combinations (only when 84 and 96-point figures are driven in $1\frac{1}{4}$ -inch matrices) 60-point logotypes are used. In all combinations in which the cent mark is used alone, it is the standard superior "c" in that size. These logotypes will greatly facilitate handling of price figure composition. Send for full information today—there is no obligation.

Generous Mills

Corn Flakes 2^{P KGS} 39¢

Our Own Brand

Mint Jelly 2^{JARS} 43¢

Bog-ripened Red

Cranberries 2^{CANS} 52¢

Our Special for Saturday Only

DICED BEETS 2^{JARS} 35¢

Cool and crisp

Cucumbers 2^{F OR} 29¢

For a tasty breakfast

Sliced Bacon 2^{LBS} 83¢

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14

36 Point Ludlow Tempo Heavy Condensed Logotypes

for use with $\frac{1}{2}$ -inch matrices

F	L	D	Y	J	A	C	P	Q	B	G	T
O	B	O	D	A	N	A	K	T	A	A	I
R	S	Z	S	R	D	N	G	S	R	L	N
L	T	Q	Cello	Cello	303	303					
B	O	T	Bag	Bags	Can	Cans					
E A C H	B A R S	B A R S	G A L S	T I N S	P A I R	J A R S	C A N S	P K G S			
C	C	C	C	C	C	C	C	C	C	C	C
ea	lb	dz	yd	pr	qt	pt	pt	pt	pt	pt	pt

60 Point Ludlow Tempo Heavy Condensed Logotypes

for use with all $1\frac{1}{4}$ -inch matrices

F	L	D	Y	J	A	C	P	Q	B	G	T
O	B	O	D	A	N	A	K	T	A	A	I
R	S	Z	S	R	D	N	G	S	R	L	N
L	T	Q	Cello	Cello	303	303					
B	O	T	Bag	Bags	Can	Cans					
E A C H	B A R S	B A R S	G A L S	T I N S	P A I R	J A R S	C A N S	P K G S			
C	C	C	C	C	C	C	C	C	C	C	C
ea	lb	dz	yd	pr	qt	pt	pt	pt	pt	pt	pt

Order Your Logotypes Today

Simply circle any of the above logotypes you need for your requirements. Fill in below, tear out this page and mail to us with your letterhead for immediate shipment. Prices on request.

Name _____

Firm _____

Address _____

City _____ State _____

Alluring. . . .



Gilbert Papers

"Bait" your customer's correspondence with a letterhead paper that is unequalled for appearance and performance. Recommend a Gilbert bond paper that will present his message with a snap, crisp business-like feel, and the rich cockle finish that can only be obtained in tub-sized, air-dried cotton fibre papers. Ask your Gilbert Merchant for samples.

GILBERT PAPER COMPANY, MENASHA, WISCONSIN

28 Full Pages of Gilbert Advertising reach your best customers in **FORTUNE**,^{*} **DUN'S REVIEW & MODERN INDUSTRY**,^{*} **ADVERTISING REQUIREMENTS**, **BEST'S INSURANCE NEWS**, and **OFFICE** during 1958. *FOUR COLOR INSERTIONS



A good letterhead is always better...printed on a Gilbert Cotton Fibre Bond

THE INLAND PRINTER



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

MAY 1958
Volume 141 Number 2

Published at 79 West Monroe Street
Chicago 3, Illinois
Phone: RAndolph 6-2802

WAYNE V. HARSHA, Editor
J. L. Frazier, Consulting Editor
L. H. Allen, Eastern Editor
James L. Wohlner, Assistant Editor
Margot Cohn, Editorial Assistant

MANUSCRIPTS

The *Inland Printer* will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for any unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to *The Inland Printer*, 79 West Monroe Street, Chicago 3, Illinois.

JOSEPH J. O'NEILL, Manager
Cecil Hancock, Production Manager
M. M. Gross, Circulation Manager

Eastern Advertising:
William H. Thorn — Edward H. Dearing
341 Madison Ave., New York 17
Phone: OR 9-8266

Midwest Advertising: Harry H. Yocherer
79 West Monroe St., Chicago 3
Phone: RA 6-2802

Pacific Advertising: Don Harway & Assoc.
1709 West 8th St., Los Angeles 17
Phone: DU 2-8576

Great Britain: Maclean-Hunter, Limited
125/130 Strand, London WC 2
Phone: TEMple Bar 9884

SUBSCRIPTION RATES

For the United States: one year, \$5; two years, \$8; three years, \$10; single copy, 50 cents. For Canada: one year, \$5.50; two years, \$9; three years, \$11; single copy, 55 cents. (Canadian funds should be sent to *The Inland Printer*, Terminal A, P.O. Box 100, Toronto.) Pan-American: one year, \$6; two years, \$11; three years, \$15. Foreign: one year, \$10; three years, \$20.

The Inland Printer is published monthly by Maclean-Hunter Publishing Corp., 79 W. Monroe St., Chicago 3, Ill. P. D. Allen, President. Printed in U.S.A. Copyright Maclean-Hunter Publishing Corporation 1958

ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry has been made at Long Prairie, Minn.

LEADING ARTICLES

An Almanac Of 75 Years Of U.S. Printing Progress	66
<i>The Inland Printer</i> traces the history of the printing industry from 1883 to 1958 as part of its 75th anniversary celebration	
75 Leaders Of Commercial Printing Industry Of U.S.	71
Here are some of printing industry's leaders in the United States, chosen by a panel of judges for IP's Diamond Anniversary	
What's Ahead For Printing Industry In Next 25 Years?	74
Key figures give their views on what the future holds for the printing industry in candid interviews with IP Editors	
Letters Of Congratulations For IP's 75th Anniversary	78
Here are many excerpts from congratulatory birthday letters from printers and IP subscribers from all over the globe	
Printing Industry Now Faces Its Strongest Challenge	82
Increased competition from other communications industries will force printers to act and plan now for the future	
Future Holds Many Changes In Printing Press Designs	84
Rising costs, especially labor, make progress in press designs to increase press productivity a necessity in the future	
Indiana Weekly Newspaper Adopts Web Offset Process	86
Small tabloid county newspaper uses a single-unit press and a matching collator; finds web offset best for its needs	
Scheduling To Control Production Is Key To Success	91
High rate of efficiency in your plant is a direct result of production scheduling needed to meet customer requirements	
Presensitized Plate Quality Depends Upon Processing	94
Use these four main processing steps to get better results, trouble-free press runs and longer life from your plates	

REGULAR FEATURES

Composing Room	110	Offset	96
Convention Calendar	150	Pressroom	108
Graphic Arts in Washington	158	Proofroom	112
Last Word	188	Salesmen's Clinic	101
Month's News	122	Slug-casting Questions	113
New Equipment	116	Specialty Printer	114
Newsletter	63	Specimen Review	102

Display type face on front cover, pages 66-67, 71-72-73, 74-75-76-77, 78 were set in Zebra by the Filmotype Corporation, Skokie, Ill.

Front Cover design by LeRoy Barfuss, Houston, Texas

For contents of previous issues of *The Inland Printer*, consult the Industrial Arts Index in your library



Associated Business Papers



Magazine Publishers Assn.

Audit Bureau of Circulations



EVERY PRINTER WILL BENEFIT BY USING **ortleb** ink agitators



With "dog eat dog" competition in the Graphic Arts field . . . the installation of Ortleb Agitators, as a means of reducing production costs, cannot be taken lightly.



With Ortleb Agitators, ink costs are likely to be 10% to 25% lower. Spoilage is avoided. Color uniformity is maintained. Labor ("giving the ink a stir") is ended for good.



Ortleb Agitators are available for all makes of presses and are exceptionally beneficial when used on split-fountain multi-color runs.



Why not drop us a line and request our literature. Tell us what presses you have and let us surprise you with the *low cost of Ortleb Agitators* and proof of their long service life of more than 30 years in many plants. Write today!

ortleb
Machinery Company

3818 LACLEDE AVENUE
ST. LOUIS 8, MISSOURI

LETTERS TO THE EDITOR

This Printer's A Humorist

Editor, *The Inland Printer*:

Thanks for printing "The California Job Case" in your February issue, and for the kind things you said about it. I'm quite interested in any reaction you get and I hope there is some reaction to it.

Based on my own experience some nice things have come of it. Mrs. Beatrice Warde sent me a wonderful note asking for another copy "so I can share out my delight." Walter Tracy in London showed it to Geoffrey Bensuson who wrote that he was sure the secretary of the William Morris Society would be glad to receive a copy. I sent one, although I haven't the foggiest notion what William Morris and I have in common. But then, William Morris probably doesn't have the foggiest notion either.

I live in a tiny Greenwich Village apartment with one wife, two small children and two large California job cases filled with 12-point Bulmer, which I keep underneath the bed. I don't have a press although I keep hoping I can get a 5x8 Kelsey (\$70 new). I try to save up money for it but it all ends up going down the drain.

So why don't you and *The Inland Printer* help advance the cause of American printing or help put it back to Gutenberg's day, whichever way you look at it, by doing one or all of the following things:

1. Pay me to write a monthly piece in the vein of "The California Job Case."
2. Would you be interested in an illustrated article about the misadventures of the amateur going into printing?
3. Loan me \$70 so I can buy a 5x8 Kelsey press. You would be joining a select group—the National City Bank, the United States, New York State, Bloomingdale's, three doctors, and my older daughter Joan—and I'd pay you back.

You might even see it as a matter of national pride. Gutenberg printed a 42-line Bible. With a 5x8 Kelsey I can print a 43-line Bible. (I've already condensed it to 51 lines and with a spur like this I'm sure I could readily knock off another 8 lines and have it on the press in no time.

Again, thanks for printing TCJC. I hope that nice things happen to us because of it.
—George Rike, New York City.

(Editor's note: With that flair for humor, why aren't you writing for *The New Yorker*? As for William Morris, he's got nothing in common with you; he's dead! But his Society lingers on. We'd be glad to lend you \$70 but we just bought a new car and now we don't even have money for gasoline. You may have found out by now that Gutenberg's Bible really had more than 42 lines in it altogether. It's nice to hear from you.)

Congratulatory letters on *The Inland Printer's* 75th Anniversary begin on page 78 of this issue



PAPER
CUTTING
KNIVES

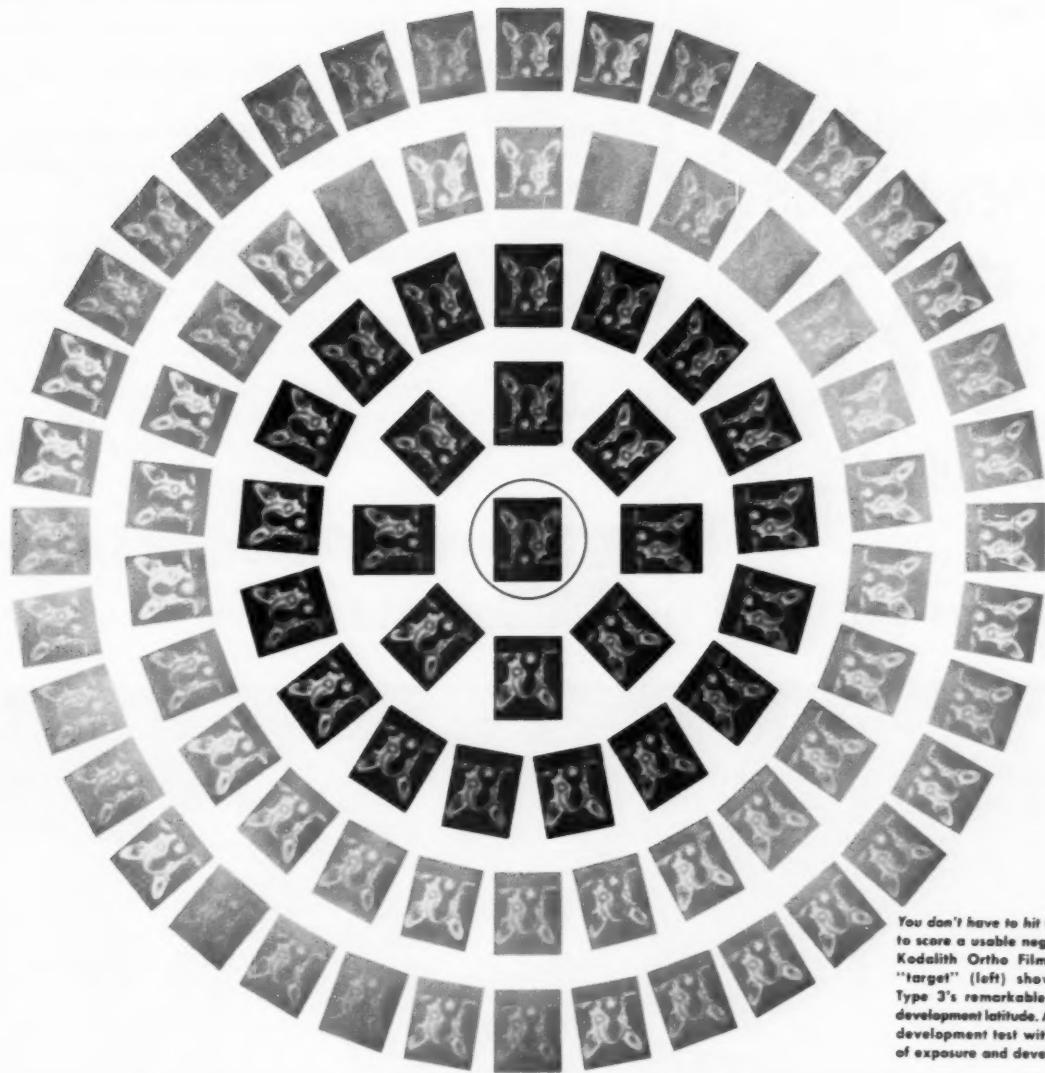


that give you clean, true cuts . . . mean a quality job and production savings. Coes Paper knives give you toughness, combined with edge-holding properties that mean longer life, premium performance and lower cost.

Order today for prompt delivery and service on any of your paper cutting needs.

For more information, or the name of our nearest distributor write to . . .

COES
KNIFE COMPANY
60 COES STREET
WORCESTER, MASS.



You don't have to hit the "bull's-eye" to score a usable negative with new Kodalith Ortho Film, Type 3. The "target" (left) shows graphically Type 3's remarkable exposure and development latitude. Actual exposure-development test with 88 variations of exposure and development.

NEW Kodalith Ortho Type 3 now on acetate base gives you a wider target to shoot at . . .

The new Type 3 Kodalith emulsion gives you exceptional latitude. As the "target" above indicates, you can get usable negatives from a wide range of exposure and development combinations (see caption). This means fewer wasted negatives — better over-all quality.

Image quality is tops, too. You can see it in both halftone and line nega-

tives...dense blacks standing in bold contrast against clear areas.

On acetate base, or PB

Until recently you could get Type 3 Kodalith on PB film only (and that's still the film to use when size-holding is critical). Now the new Type 3 is available on both conventional low-shrink acetate and thin-base acetate.

Acetate or PB, you'll like the improved latitude and image quality of Kodalith Ortho Film, Type 3. Get a trial box from your dealer . . . or ask him to arrange a demonstration with your Kodak technical representative.

Text for this advertisement was set photographically.

Graphic Reproduction
Sales Division

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADEMARK

They're telling tall tales
about the new HARRIS
25 x 38"
and most of them are true

If you heard that lithographers and printers from all over swarmed into Cleveland to see the Harris two-color 25 x 38" . . . it's true. If you heard that others have ordered it sight unseen . . . they did. They talked to those who did see it.

If you heard that we've rescheduled manufacturing twice to meet the unprecedented demand . . . that's true, and we've got to reschedule again.

If you heard that the Harris 238 has the speed of a web-fed plus the precision of a color proof press . . . that's *almost* true. It handles 9 x 12" bleed signatures, eight up, at speeds up to 7,000 iph.

If someone has told you the 238 is as simple to make ready as any press on the market, that's wrong. It's simpler.

There's only one way to get the real truth about how well a Harris 238 can fit into your plans. See it yourself. Talk to the owners and operators. Ask us to arrange an in-plant demonstration. Phone us now.

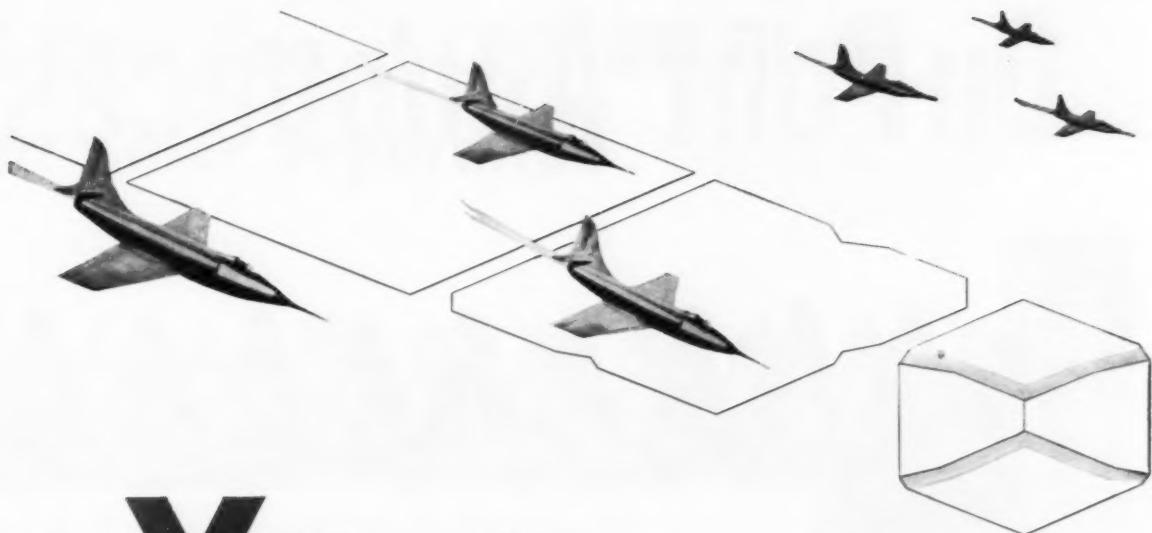
HARRIS
INTERTYPE
CORPORATION

HARRIS-SEYBOLD COMPANY

A Division of Harris Intertype Corporation

4510 East 71st Street, Cleveland 5, Ohio





U.S.E. V FLAP envelopes enable you to bid low and ride high

Every one of your customers uses Commercial and Official style envelopes! But do you supply them?

You can, no matter how tough the competition — thanks to U.S.E. V-FLAP, the *jet age* envelope. It's made directly from a roll of paper at the rate of 15 uniform envelopes every second! — which means real savings and lower prices.

V-FLAP also offers *quality* advantages: the finest bright-white stock of superior opacity, full weight, uniform bulk. Envelopes have uniformly square corners and flaps that lie flat.

V-FLAP offers *style* advantages in the distinctive pointed flap and diagonal seams — "The Executive Look".

V-FLAP offers *printing* advantages, too, proved by tests made by Fred W. Hoch Associates, Inc., on all makes of presses commonly in use in the printing trade for the printing of commercial envelopes. Details of these tests are printed in a free booklet. See offer below.

Now, with the V-FLAP envelopes, you can bid low and ride high in customer satisfaction — at a profit.



Ask your envelope supplier for a free copy of the booklet "OK for PRINTING". Contains highlights of Hoch report on 30 printing tests of V-FLAP envelopes on 16 types of presses.



U.S.E. helps you get business, and hold it, too



UNITED STATES ENVELOPE

COMPANY



Springfield 2, Massachusetts
15 Divisions from Coast to Coast

Du Pont Announces:

Now you can do all of your color separation work with *one* film line—"Cronar". Four new and fully compatible Du Pont panchromatic films make this possible:

- "Cronar" Transparency Color Separation Negative Film .007"
- "Cronar" Reflection Color Separation Negative Film .007"
- "Cronar" Pan Masking Film .004"
- "Cronar" Pan Litho Film .004"

This line of films was developed specifically for use with "Cronar" Ortho A Litho Film and "Cronar" Masking Film to give you the size-holding advantages of "Cronar" from the first separation to the final halftone. You no longer have to fight delicate registration problems caused by switching from one film base to another—or from glass to film. When you start a color job with "Cronar" you can be sure that each succeeding step will be in register, even under temperature-humidity conditions which are not ideal.

The compatibility and versatility of "Cronar" Graphic Arts Films are demonstrated by their use in typical separation masking techniques shown on the opposite page.

Ask your Du Pont Technical Representative for a demonstration, or write: E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada (1956) Limited, Toronto.

This advertisement was prepared exclusively by Phototypography.

* Du Pont's trademark for its polyester Graphic Arts Films.

A New Line of CRONAR* Films for Color Separation

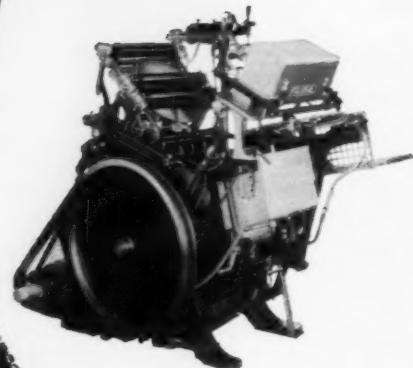
Examples of CRONAR Graphic Arts Films in Use with Typical Separation Masking Techniques

Process	For	"Cronar" Graphic Arts film to use
Reflection Copy Indirect Separation	Separation Negatives— Positive Masks— Halftones—	"Cronar" Reflection or "Cronar" Transparency "Cronar" Masking "Cronar" Ortho A Litho (.004" or .007")
Transparency Copy Indirect Separation	Highlight Masks— Color Corrector Masks— Separation Negatives— Halftones—	"Cronar" Ortho A Litho (.004") or "Cronar" Pan Litho "Cronar" Pan Masking "Cronar" Transparency "Cronar" Ortho A Litho (.004" or .007")
Reflection Copy Direct Separation	Camera Masks— Halftone Separations—	"Cronar" Pan Masking "Cronar" Pan Litho
Transparency Copy Direct Separation	Highlight Masks— Corrector Masks— Halftone Separations—	"Cronar" Pan Litho "Cronar" Pan Masking "Cronar" Pan Litho



Better Things for Better Living... through Chemistry

Kluge



**"TIME IS MONEY..."
Can anyone afford
to waste either?**

We can show you where the 1958 Kluge Automatic will save you more time and earn you more profits than any other press on the market.

If you don't own a 1958 Kluge Automatic why not contact us today for more information on the press that saves you Time and Money!

BRANDTJEN & KLUGE, INC.

ST. PAUL 3, MINNESOTA

Branches: Atlanta, Boston, Chicago, Dallas, Detroit, Los Angeles, New York, Philadelphia, San Francisco, St. Louis, and Brandtjen & Kluge, Ltd., Toronto, Ontario, Canada.

a new PLATEMAKING LINE

DESIGNED TO INCREASE OPERATOR EFFICIENCY

...at a price you can afford

PLATE-MATES™
PHOTOMECHANICAL EQUIPMENT

Robertson



You'll be immediately struck by the rugged construction and matching "Flite-Line" styling of the PLATE-MATES. Engineered

and built to a new high standard for plate room equipment by the designers of the famed Robertson cameras, this new line is complete in all respects and packed with features, many of which cannot be found in any other line. Accessibility, safety and durability are all a standard part of every piece of Robertson PLATE-MATE equipment.

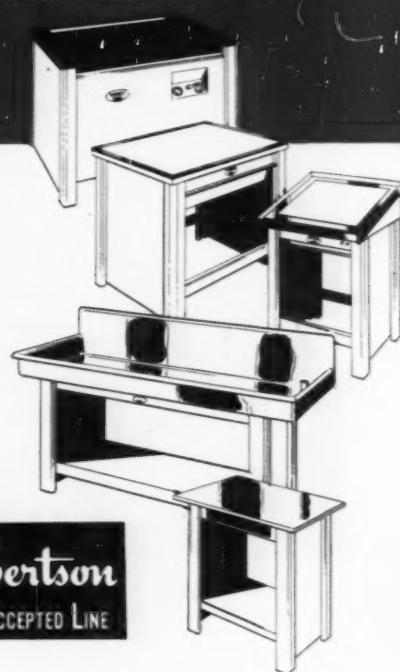
WRITE FOR ILLUSTRATED FOLDER COMPLETELY DESCRIBING THIS OUTSTANDING NEW LINE

A COMPLETE LINE OF PHOTOMECHANICAL EQUIPMENT

ROBERTSON PHOTO-MECHANIX, INC.

7440 LAWRENCE AVENUE • CHICAGO 31, ILLINOIS

Robertson
THE ACCEPTED LINE



Bruce Bomberger

— your newest printing salesman

Bruce Bomberger is a well-known magazine illustrator — and he's working for you! The illustration you see him doing here will soon be helping to tell your story to 6,825,000 Time and U.S. News & World Report readers, many of whom are your customers and prospects.

It's part of Mead's program to encourage buyers of printing to "Know Your Printer Better." If you'd like reproductions of illustrations in this series, suitable for framing and without advertising copy, mail us the coupon below.

The Mead Corporation, Sales Offices: Mead Papers, Inc., Dayton 2, Ohio • New York • Boston • Chicago • Philadelphia • Atlanta.

MEAD PAPERS, INC.
118 West First Street, Dayton 2, Ohio

Gentlemen: Please put me on your list to receive the four-color framable reproductions of the illustrations in your "Know Your Printer Better" national advertising series.

Name _____ Company Name _____

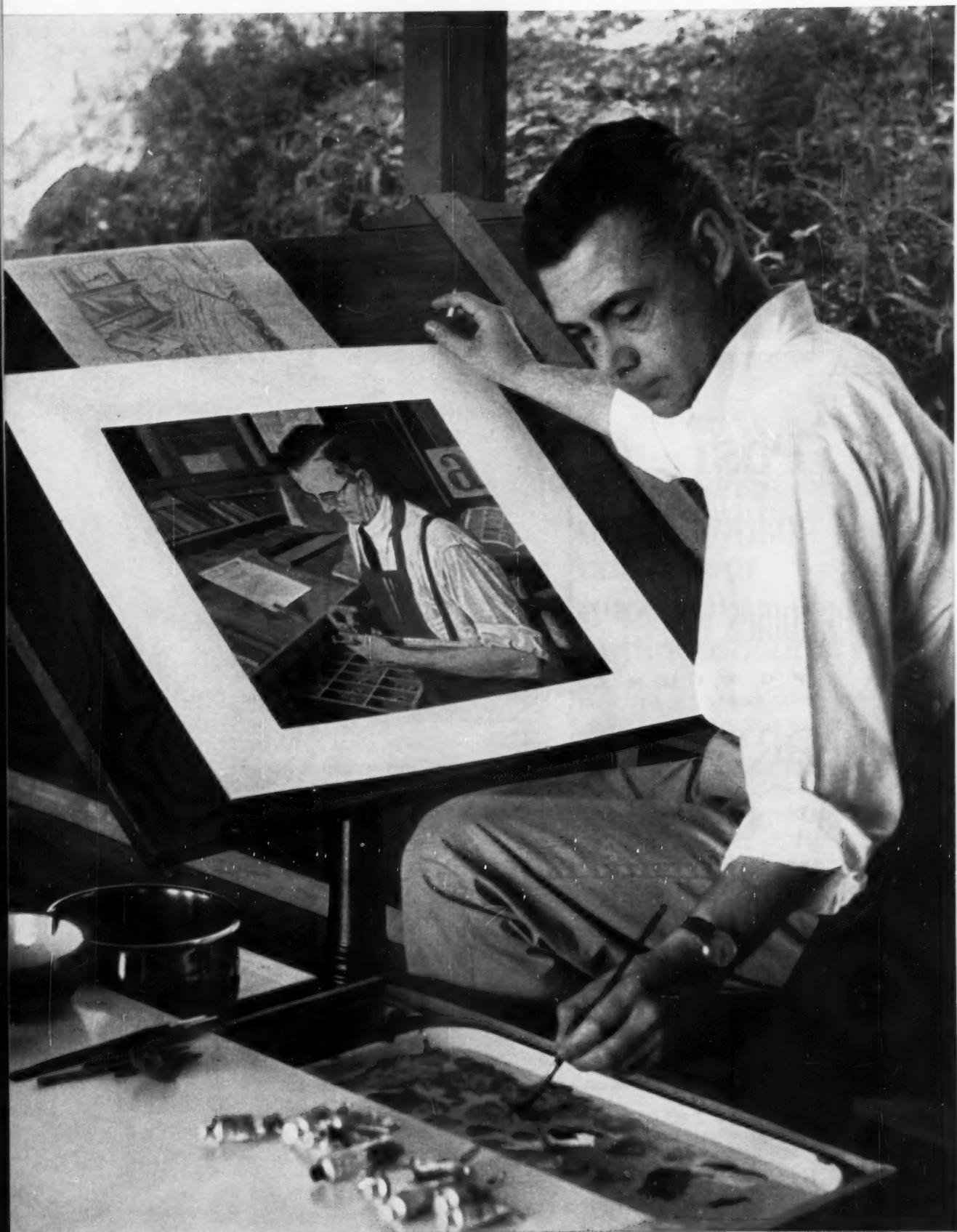
Address _____

City _____ State _____

My comments on this series are:

MEAD
papers





EXAMPLES

of Typographic Perfection . . .

*... THAT ACTUALLY COST LESS
FROM COPY TO PRESS*

The publishers of these famous periodicals not only recognize typographic perfection but also require economies in production. They have found that the Monotype system meets their exacting needs by providing typographic perfection and actually costs less from copy to press than other typographic methods.

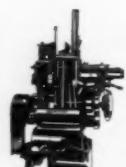
The advantages of the Monotype system, however, are not limited to the big circulation periodicals. For instance, take a look at some publications with limited circulations, *Plating*, *Mechanical Engineering* or *Chemical Engineering* . . . you'll see further examples of outstanding typography produced at interesting economies for their publishers.

Let us show you the many advantages of Monotype not only for publication and book work but also advertising copy, tabular matter and technical literature as well. A card from you asking for a copy of our booklet "The Monotype Family" will bring you the story about this system that publication leaders endorse without reserve. Get the facts, today. There's no obligation.

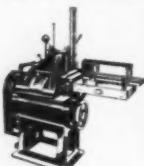
**POST
JOURNAL**
Better Homes
FORTUNE
SPORTS
LIFE



KEYBOARD



CASTER



MATERIAL MAKER



GIANT CASTER



LANSTON MONOTYPE COMPANY

A DIVISION OF LANSTON INDUSTRIES INCORPORATED

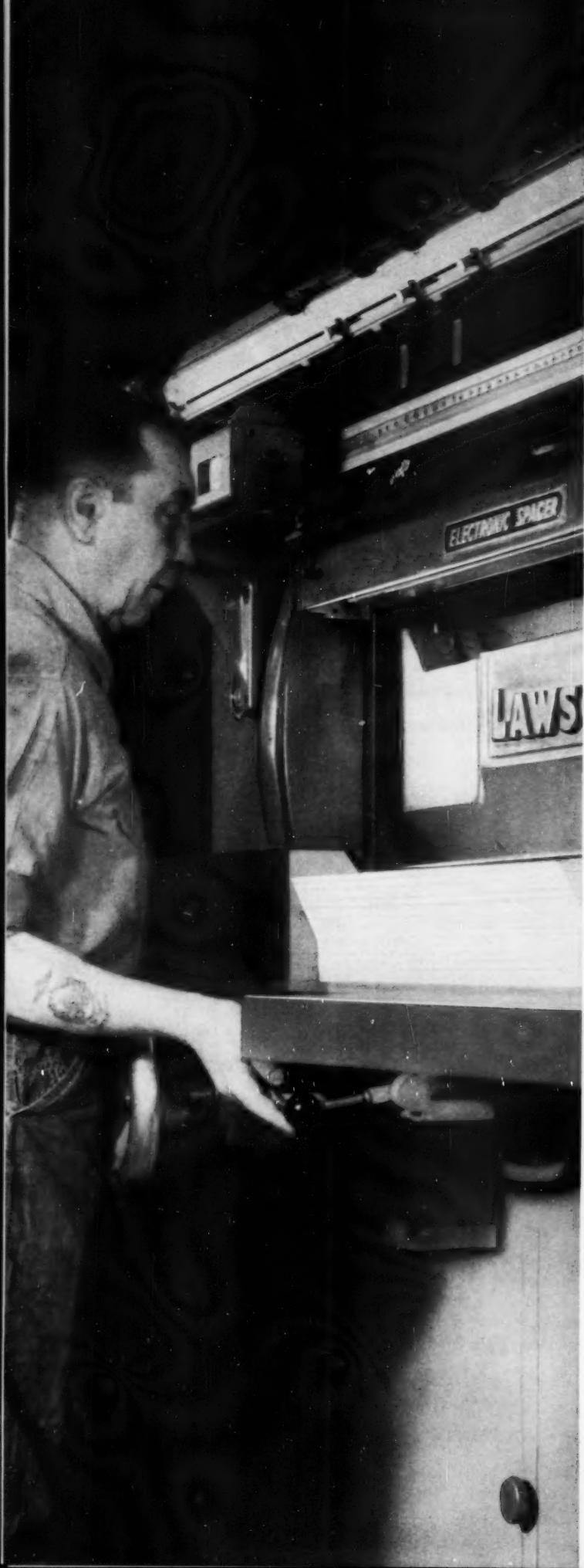
24th & Locust Streets

Philadelphia 1, Pa.

BRANCHES: Atlanta—Chicago—New York—Philadelphia

DISTRIBUTORS: South America: Companhia Lanston Do Brazil, Rio De Janeiro

Type set in Monotype faces 20th Century and Century Series



**now...
from LAWSON
new clamping
control for
maximum
cutting accuracy**

ONLY ON A NEW LAWSON SERIES V65-H CUTTER can you be sure that the knife will not start to cut before full pre-selected hydraulic clamping pressure is applied. The lift is held firmly for maximum cutting accuracy . . . no matter what the stock. Easy two hand flip-up starting levers reduce operator fatigue—make operating a cutter fast, simple and safe!

LAWSON'S NEW ELECTRO-HYDRAULIC CLUTCH AND BRAKE assures positive functioning . . . gives greater, more accurate cutting production per man-hour. There is an efficient Lawson Series V65-H Cutter in the size you need. Write for details, today.

THE LAWSON COMPANY

DIVISION OF MIEHLE-GOSS-DEXTER, INC.
PEARL RIVER, NEW YORK

NEW YORK: 219 E. 44th Street
CHICAGO: 608 South Dearborn Street
BOSTON: 140 Federal Street
PHILADELPHIA: 1015 Chestnut Street
DALLAS: 724 Young Street
ATLANTA: 595 Wimbleton Rd., N.E.



Another new Lawson Leadership Year product

Congratulations Inland Printer

LET'S CELEBRATE OUR
ANNIVERSARIES TOGETHER



J. Edgar Lee, Now President — the First General Manager and Treasurer of The Challenge Machinery Co.

FALL SHNIEDEWEND.

SHNIEDEWEND & LEE,
ELECTROTYPE FOUNDRY AND
PRINTERS' WAREHOUSE,
200-202 Clark Street,
CHICAGO.

CAMPBELL PRESSES.
JOB PRESSES, PAPER CUTTERS
—AND—
PRINTING MACHINERY
OF EVERY DESCRIPTION.

SECOND HAND
CYL. PRESSES

CHALLENGE LEVER CUTTER.
... PONY SIZE ...
Unquestioned for Simplicity, Strength,
Accuracy and Convenience.
BEST OF MATERIALS AND WORKMANSHIP THROUGHOUT.
18-inch, \$50 . . . Boiling, \$1.50
18-inch, 65 . . . Boiling, 2.00
For sale by all Typefounders and Dealers.
Insist on the Challenge and you will
not be disappointed.

ADVANCE Lever Cutter.
Greatest cutting capacity
for the least money.
Powerful leverage, mak-
ing clean and easy cut.
No cams, gears or springs
to get out of order.
22½-inch. \$ 90
25 " 100
26 " 110
28 " 165
33 " 200
Giant, \$125. 300
For sale by all typefound-
ers and dealers.
Insist on the ADVANCE
and take no other.

The Challenge Machinery Co.,
Sales Manufacturers,
CHICAGO, ILL.

JANUARY 1, 1883.

Shchiedewend and
Lee ad in the
very first issue
of Inland Printer
in 1883.

Challenge
ad in
Inland Printer
— 1894.

IP-5

We have come a long way together. So while our eyes are always on the future, now is perhaps a good time for a glimpse of the past.

When you were established, our predecessors — Shchiedewend & Lee — had been operating an electro-type foundry and a printers supply house in Chicago for 13 years. You became a customer of Shchiedewend & Lee about a year after I started working for them and I remember carting printing forms from your plant to our foundry, one block away.

Shchiedewend & Lee became The Challenge Machinery Company in 1893. In 1903, we moved to Grand Haven, Michigan.

Challenge and its fore-runner firm has been in the pages of Inland Printer since the first issue. The ad on page three of Volume I, No. 1, (shown at left) stated that Shchiedewend & Lee were "ready to do electrotyping and to furnish Campbell Presses, Paper Cutters and Printing machinery of every description".

We have done business with each other, grown and prospered for 75 years; so there is every reason that we should celebrate your Diamond Anniversary together and look forward to many more years of cordial relations.

J. Edgar Lee, President



The CHALLENGE MACHINERY COMPANY
GRAND HAVEN, MICHIGAN



Painting by Steven Dohanes

Hi-Fi Fantasy

Fired by the rich tapestry of high fidelity sound, a music-lover's imagination takes flight. To the enchanted forest of Swan Lake, for example. Like hi-fi, colorful advertising has the power to stir the imagination. And this leads to desire . . . the magic ingredient of which sales are made.

Wherever you find the best in printed advertising you are apt to find Oxford Papers. They will faithfully reproduce anything that can be photographed or painted. Would you like to see some examples? Just call your Oxford Merchant or write our nearest office.

OXFORD PAPER COMPANY

230 Park Avenue, New York 17 • 35 East Wacker Drive, Chicago 1

PRINTING PAPERS FOR BOOKS, MAGAZINES, COMMERCIAL PRINTING, BUSINESS FORMS AND PACKAGING

Oxford Papers
Help Build Sales

OXFORD
PAPERS

**This insert is a sample
of the offset results
you can get on**



OXFORD



Wescar Gloss Plate Offset

OXFORD PAPER COMPANY
RUMFORD, MAINE • WEST CARROLLTON, OHIO

WESCAR GLOSS PLATE OFFSET is a film-coated (pigmented) paper of high brightness and opacity, polished to a glossy finish. It lends luster and detail to offset printing in either black and white or multicolor. Especially recommended for calendars, booklets or catalogs in full color.

WESCAR SATIN PLATE OFFSET, a companion sheet to Wescar Gloss Plate, is also manufactured with a pigmented coating film with a dull satin finish. Designed for black and white or multicolor offset printing, it gives soft, pleasing results in clear detail through a maximum range of tone gradations.

FENWICK SUPERFINE OFFSET is a premium grade of outstanding quality and appearance. It is a film-coated paper, highly pigmented for extra brightness and opacity. With a high gloss finish, Fenwick Superfine is admirably suited for de luxe jobs in either black and white or multicolor.

CARROLLTON SATIN PLATE OFFSET is a bright white paper of good opacity and regular, uniform surface. Free from lint or fuzz, it is carefully manufactured to give trouble-free press performance. Carrollton Satin Plate is recommended for quality reproduction at moderate cost.

TWO VALUABLE AIDS: (1) *The OXFORD PAPER SELECTOR CHART* helps you select the right grade of paper for each job. (2) *The OXFORD PAPER COST CALCULATOR* quickly gives the exact cost per 1000 sheets for common weights and sizes of printing papers. Ask your nearby Oxford Merchant or write us direct.

**Nation-wide Service
Through Oxford Merchants**

Albany, N. Y.	W. H. Smith Paper Corp.
Allentown, Pa.	Lehigh Valley Paper Corp.
Asheville, N. C.	Henley Paper Co.
Atlanta, Ga.	Wyant & Sons Paper Co.
Augusta, Maine	Carter Rice Storrs & Bement Inc.
Baltimore, Md.	The Mudge Paper Co.
Bethlehem, Pa.	Wilcox-Walter-Furlong Paper Co.
Boise, Idaho	Blake, Moffitt & Towne
Boston, Mass.	Carter Rice Storrs & Bement Inc.
Buffalo, N. Y.	Franklin-Cowan Paper Co.
Charlotte, N. C.	Henley Paper Co.
Chicago, Ill.	Birmingham & Prosser Co.
	Bradner, Smith & Co.
	Marquette Paper Corporation
	Midland Paper Company
Cincinnati, Ohio	The Whitaker Paper Co.
Cleveland, Ohio	The Whitaker Paper Co.
Dallas, Texas	The Cleveland Paper Co.
Dayton, Ohio	Graham Paper Co.
Des Moines, Iowa	The Whitaker Paper Co.
Detroit, Mich.	Birmingham & Prosser Co.
Fresno, Calif.	Chope-Stevens Paper Co.
Gaston, N. C.	Blake, Moffitt & Towne
Grand Rapids, Mich.	Henley Paper Co.
Hartford, Conn.	Carpenter Paper Co.
	Green & Low Paper Co., Inc.
High Point, N. C.	Carter Rice Storrs & Bement Inc.
Indianapolis, Ind.	Henley Paper Co.
Kalamazoo, Mich.	MacCollum Paper Co.
Kansas City, Mo.	Birmingham & Prosser Co.
	Graham Paper Co.
Knoxville, Tenn.	Louisville Paper Co.
Little Rock, Ark.	Roach Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Graham Paper Co.
Manchester, N. H.	Louisville Paper Co.
Memphis, Tenn.	C. H. Robinson Co.
Milwaukee, Wis.	Louisville Paper Co.
	Allman-Christianen Paper Co.
Minneapolis, Minn.	Sensenbrenner Paper Co.
Nashville, Tenn.	Wilcox-Moser-Lefholm Co.
Newark, N. J.	Graham Paper Co.
New Haven, Conn.	Bulkey, Dunton & Co.
New Orleans, La.	Carter Rice Storrs & Bement Inc.
New York, N. Y.	Graham Paper Co.
	Baldwin Paper Co., Inc.
	Bulkey, Dunton & Co.
	Green & Low Paper Co., Inc.
	Kennelly Paper Co., Inc.
Oakland, Calif.	The Whitaker Paper Co.
Omaha, Neb.	Blake, Moffitt & Towne
Pawtucket, R. I.	Western Paper Co.
Philadelphia, Pa.	Carter Rice Storrs & Bement Inc.
	Atlanta Paper Co.
Phoenix, Ariz.	Wilcox-Walter-Furlong Paper Co.
Pittsburgh, Pa.	Blake, Moffitt & Towne
Portland, Maine	Brubaker Paper Co.
Portland, Oregon	General Paper Corp.
Reno, Nevada	C. H. Robinson Co.
Richmond, Va.	Blake, Moffitt & Towne
Rochester, N. Y.	Genesee Valley Paper Co.
Sacramento, Calif.	Blake, Moffitt & Towne
St. Louis, Mo.	Birmingham & Prosser Co.
	Graham Paper Co.
	Shaughnessy-Kniep-Hawe Paper Co.
San Bernardino, Calif.	Tobey Fine Papers, Inc.
San Diego, Calif.	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne
San Jose, Calif.	Blake, Moffitt & Towne
Seattle, Wash.	Blake, Moffitt & Towne
South Bend, Ind.	Birmingham & Prosser Co.
Spokane, Wash.	Blake, Moffitt & Towne
Springfield, Mass.	Carter Rice Storrs & Bement Inc.
	Mill Brand Papers
Stockton, Calif.	Blake, Moffitt & Towne
Tacoma, Wash.	Blake, Moffitt & Towne
Toledo, Ohio	Paper Merchants, Inc.
Tucson, Ariz.	Blake, Moffitt & Towne
Washington, D. C.	John Floyd Paper Company
Wichita, Kansas	Wichita Paper Co., Inc.
Worcester, Mass.	Carter Rice Storrs & Bement Inc.
York, Pa.	The Mudge Paper Co.

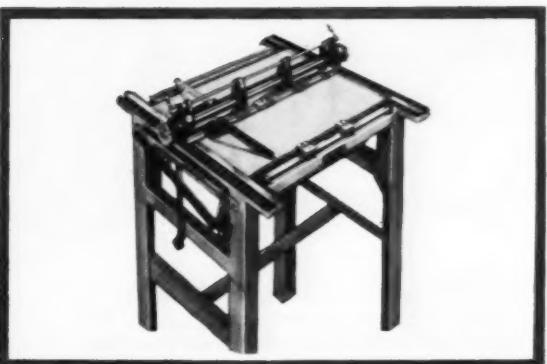
OXFORD PAPER COMPANY

230 Park Avenue, New York 17 • 35 East Wacker Drive, Chicago 1

PRINTING PAPERS FOR BOOKS, MAGAZINES, COMMERCIAL PRINTING, BUSINESS FORMS AND PACKAGING

**Craftsman
Photo-Lith
Layout Table**

**Craftsman
Utility
Table**



**... these star performers assure precision line-up
and register at lowest costs**

The Craftsman Photo-Lith Layout Table is for line-up, registering, negative and plate ruling, copy layout, masking and stripping, opaquing, and for checking up on work in process. It is a sure way to get precision accuracy, to speed up production, and to cut costs.

Specially designed and precision built, the Photo-Lith Layout Table is your key to best results at lowest costs. Features such as two straightedges operating on machine cut geared tracks, Vernier dials with calibrations as fine as 100ths, sheet stop guides and grippers, stainless steel scales, and special marking devices make it easy for operator to turn out the kind of work that will keep your customers happy. Tables available in five sizes, with working surface from 28" x 39" to 62" x 84".

The Craftsman Utility Table is a compact, low-priced table with a great many uses for the letterpress printer, lithographer, offset printer, label and carton printer, or photoengraver. Special patented straightedge, with detachable triangles, permits working at front or back of the table. Combination sliding grippers and sheet stops hold work down. The working surface is $\frac{1}{4}$ " thick grained glass, 22 $\frac{1}{2}$ " x 28 $\frac{1}{2}$ ". This is a practical table for all-around use in line-up and register.

A Craftsman Table is a wise and profitable investment, for it will save you time and money.

Craftsman Line-up Table Corp.
57-F River Street, Waltham 54, Mass.

Please send free Craftsman Catalog.

Name.....

Company.....

Address.....

Craftsman
TABLES

THE HAMILTON TOOL COMPANY • 900 HANOVER STREET • HAMILTON, OHIO • U.S.A.

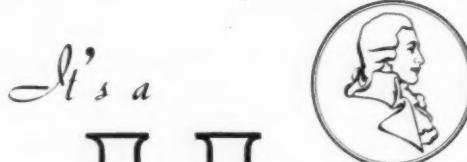
Illustrated here is another of our recent press deliveries. This one is a 2 color, dry offset, web fed printing press for production of special fixed punched cards at a speed of over 100,000 per hour. Prints from magnesium, deep etched plates.

Incorporates 40" mill roll unwinder, two 15" circumference dry offset printers, two numbering machines with automatic, in sequence, throw on and throw off (electronically controlled), two special hole punching machines, corner removing unit, cross perforator, overlapping length slitter, pinch type cut off machine, batch counter, and high speed and low speed conveyor sections for dual sidewise card delivery direct to shipping containers.



2667

This is another example of the versatility of Hamilton's basic designs. We can also build a Hamilton Continuous Web Fed Printing Press to fit your work. For additional illustrations and descriptions of typical Hamilton Presses, send your request to the address above and ask for Information Batch No. 2667.



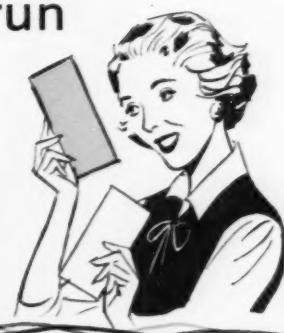
Hamilton

AMERICA'S MOST DISTINGUISHED FORMS PRINTING PRESS

OTHER HAMILTON PRESSES
ARE NOW OPERATING
IN THESE REPRESENTATIVE CITIES

Little Rock, Ark. • Lockland, Calif. • Los Angeles, Calif. • Oakland, Calif. • San Francisco, Calif. • Hartford, Conn. • Wilmington, Del. Jacksonville, Fla. • Atlanta, Ga. • Chicago, Ill. • Danville, Ill. • Indianapolis, Ind. • New Orleans, La. • Baltimore, Md. • Holyoke, Mass. • Lowell, Mass. • Waltham, Mass. • Detroit, Mich. • Sturgis, Mich. • Minneapolis, Minn. • St. Paul, Minn. • Nevada, Mo. St. Joseph, Mo. • East Rutherford, N. J. • Newton, N. J. • Rahway, N. J. • Buffalo, N. Y. • Ithaca, N. Y. • New York, N. Y. • Rochester, N. Y. • Westbury, N. Y. • Gastonia, N. C. • Athens, O. • Chardon, O. • Cincinnati, O. • Cleveland, O. • Dayton, O. • Hamilton, O. Norwalk, O. • Shelby, O. • Portland, Ore. • Jenkintown, Pa. • Philadelphia, Pa. • York, Pa. • Ennis, Tex. • Houston, Tex. • Newport, News, Va. • Seattle, Wash. • Wheeling, W. Va. • Milwaukee, Wisc. • Ottawa, Canada • La Habana, Cuba • Malakoff, France Caracas, Venezuela • Stockholm, Sweden.

How to get **DUOTONE EFFECTS** with one press run



Colored ink on colored
paper is the secret

Reproduced, in actual size, is an envelope and package stuffer produced by Tritle Laboratories, Seattle, for use by stores selling one of their popular products.

When the printing of this piece was ordered it might have been quite natural to specify black ink on white paper. However, someone used imagination and specified wine-colored ink on pink stock, with the delightful effect seen here.

Printing in colored ink on colored paper is almost like getting another color free! The added cost is negligible, since colored inks cost only a little more than black inks and colored papers only a little more than white papers of equal quality.

Here's an idea which, applied to any long run, can result in tremendous economy, actually giving a two-color effect with one-color printing.

SWATCHES OF COLORED PAPERS
FREE ON REQUEST.

THE BECKETT PAPER CO.

HAMILTON, OHIO



MAKERS ALSO OF THE WORLD'S WHITEST PAPERS—BECKETT HI-WHITE AND BECKETT BRILLIANT OPAQUE



A MAGAZINE'S PRESS ROOM IS A NATION-WIDE SALES ROOM

Every page printed in this pressroom is meant to *sell*. Editorial pages sell a magazine by subject matter as well as by smart, crisp appearance. Advertisements sell products, and for an ad to get *read* and to *sell*, advertisers expect their pages to sparkle and command attention.

When magazine copies are measured in millions, consistent, effective results demand pressroom superiority. Split-second deadlines must

be met . . . presses must perform on schedule, producing the last copy as perfectly as the first.

Many of America's top magazines are printed on Hoe equipment. Whether letter press, offset or gravure, Hoe presses, producing from one to six colors, turn out top quality results at lowest production costs. Hoe presses naturally are the logical choice of leading printers.

R. HOE & CO., INC.

910 East 138th Street, New York 54, N.Y.
Sales Offices: BOSTON • NEW YORK • CHICAGO • DALLAS • SAN FRANCISCO



ALBERT GOMMI

© THE CHAMPION PAPER AND FIBRE CO., 1958

For the finest reproduction . . .

Kromekote®
BRAND
CAST COATED PAPERS

THE CHAMPION PAPER AND FIBRE COMPANY, HAMILTON, OHIO



Number Thirty-Eight in a series of textural studies designed to show the quality of reproduction possible with fine materials



THE PARADE OF CHAMPION MERCHANTS

QUALITY HOUSES THAT OFFER A QUALITY LINE OF PAPER

ALABAMA	The Whitaker Paper Co. The Partin Paper Co. W. H. Atkinson - Fine Papers	MAINE	John Carter & Co., Inc.	OHIO	The Millcraft Paper Co. The Cincinnati Cordage & Paper Co. The Queen City Paper Co. The Whitaker Paper Co. The Millcraft Paper Co. Sterling Paper Co. The Cincinnati Cordage & Paper Co. Sterling Paper Co. The Millcraft Paper Co.
Birmingham Mobile Montgomery		Augusta		Akron Cincinnati	
ARIZONA	Blake, Moffitt & Towne Butler Paper Company Blake, Moffitt & Towne	Baltimore	Garrett-Buchanan Co. The Whitaker Paper Co.	Cleveland Columbus Dayton Mansfield Toledo	
Phoenix Tucson		Boston	John Carter & Co., Inc. The K. E. Texier Co. John Carter & Co., Inc. John Carter & Co., Inc.		
ARKANSAS	Roech Paper Co.	Springfield Worcester		Oklahoma City Tulsa	
Little Rock					
CALIFORNIA	Blake, Moffitt & Towne Blake, Moffitt & Towne Blake, Moffitt & Towne Carpenter Paper Company† Blake, Moffitt & Towne Blake, Moffitt & Towne Blake, Moffitt & Towne Carpenter Paper Company† Blake, Moffitt & Towne Blake, Moffitt & Towne	Detroit Grand Rapids	The Whitaker Paper Co. Central Michigan Paper Co.	Portland	
Fresno Oakland Long Beach Los Angeles					
Sacramento San Bernardino San Diego San Francisco		Minneapolis	C. J. Duffey Paper Co. Inter-City Paper Co. C. J. Duffey Paper Co. Inter-City Paper Co.		
San Jose Stockton		St. Paul			
Denver	Carpenter Paper Co. Graham Paper Co.	Jackson Meridian	Jackson Paper Co. Newell Paper Co.		
CONNECTICUT	John Carter & Co., Inc. John Carter & Co., Inc.				
Hartford New Haven					
DELAWARE	Whiting-Patterson Co., Inc.	Kansas City	Carpenter Paper Co. Midwestern Paper Company† Acme Paper Co. Sheaughnessy-Knap-Hawke Paper Co.	Pittsburgh Reading	
Wilmington		St. Louis			
DISTRICT OF COLUMBIA	The Whitaker Paper Co.			Providence	
Washington					
FLORIDA	The Jacksonville Paper Co. The Everglade Paper Co. The Central Paper Co. The Capital Paper Co. The Tampa Paper Co.				
Jacksonville Miami Orlando Tallahassee Tampa					
GEORGIA	The Whitaker Paper Co.† The Macen Paper Co. The Atlantic Paper Co.				
Atlanta Macon Savannah					
IDAHO	Blake, Moffitt & Towne Carpenter Paper Co.				
Boise Pocatello					
ILLINOIS					
Chicago	Bradner Smith & Company† Dwight Brothers Paper Co. Parker, Schmidt & Tucker Paper Co. Charles W. Williams & Co.† Decatur Paper House, Inc. Peoria Paper House, Inc. Irwin Paper Co. C. J. Duffey Paper Co.				
Decatur Peoria Quincy Rock Island					
INDIANA	The Millcraft Paper Co. Indiana Paper Co., Inc.				
Fort Wayne Indianapolis					
IOWA	Carpenter Paper Co. Pratt Paper Co. Carpenter Paper Co.				
Des Moines					
KANSAS	Carpenter Paper Co. Southwest Paper Co.				
Topeka Wichita					
KENTUCKY	The Rowland Paper Co., Inc.				
Louisville					
LOUISIANA	The D & W Paper Co., Inc.				
New Orleans					
MAINE					
MARYLAND					
MASSACHUSETTS					
MICHIGAN					
MINNESOTA					
MISSISSIPPI					
MISSOURI					
MONTANA					
NEBRASKA					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEBRASKA					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					
NEVADA					
NEW HAMPSHIRE					
NEW JERSEY					
NEW MEXICO					
NEW YORK					

nuArc

ANNOUNCES...
A Bold Forward Step

30
40

PLATE SIZE

Rapid Printer



...A REAL PRODUCTION DYNAMO



Here's a "flip-top" plate-maker . . . the most modern, efficient and economical piece of equipment ever developed for the Graphic Arts Industry.

This completely self-contained unit makes *any* size plates up to and including 30" x 40". Vacuum frame is loaded in conventional face-up manner. The glass lifts, allowing plate and negative to be positioned . . . entire vacuum frame then reverses to a face-down position for *uniform* exposure over entire 30" x 40" area.

This production dynamo has nuArc's specially designed reflector and powerful 75 Amp automatic arc lamp, producing a point source light, thus eliminating undercutting — assures short exposures and perfect plates every time. Fast positive no-error vacuum seal is accomplished by nuArc's exclusive one-piece molded "live rubber" blanket which literally hugs flat and plate.

Takes up no more space than an ordinary office desk (40" x 50" floor area, 36" high). See your dealer or write for Bulletin 500 TODAY.

Cat. No. RP40 \$695.00
Cat. No. LT42, Light Table, 30"x40" \$175.00



company, inc. General Office and Factory:

824 S. Western Ave., Chicago 12, Ill.

EASTERN SALES AND SERVICE: 215 FOURTH AVENUE, NEW YORK, N.Y.

"Let's open the Hammermill envelopes first"



Whimsical, yes, but letters *do* get faster attention when they arrive in envelopes that look important and feel important.

Whether you're printing executive letterheads, "company" letterheads, or letters for mass mailings, there's a Hammermill envelope that's just right to carry the mail. And when you recommend and use Hammermill envelopes, you give your customers the same reliable quality that they have found satisfactory in other Hammermill papers.



YOU CAN GIVE HAMMERMILL QUALITY IN 3 GRADES OF ENVELOPES

COCKLETONE BOND—It's hard to beat Cockletone Bond letterheads when it comes to making an executive impression. And Cockletone Bond Envelopes match the letterheads perfectly—help create an atmosphere of good taste for executive and professional correspondence, and other "every important" mailings. Their distinctive snap and heavy feel say "quality" at first glance.

HAMMERMILL BOND—The smoother, more level surface of Hammermill Bond Envelopes takes better-looking typing and printing—give all regular office correspondence a crisp, important look. Hammermill Bond Envelopes are available in white and in 13 "Signal System" colors that match those of Hammermill Bond.

HAMMERMILL WOVE—Here's a superior white wove envelope that looks a lot more expensive than it really is. For mailings of hundreds, or hundreds of thousands, Hammermill Wove Envelopes are constructed to provide easier handling and neater, more positive sealing. They also have enough body to keep looking good right up to the time they are delivered. Hammermill Paper Company, Erie, Pa.

**HAMMERMILL
ENVELOPES**

The new **TIRFING**

**gives you greater production output
... no matter what the stock**

In order to compete, today's letterpress printer is required to print a variety of jobs on a greater range of stock—and still maintain a high production output. The new TIRFING was expressly designed to meet these modern demands.

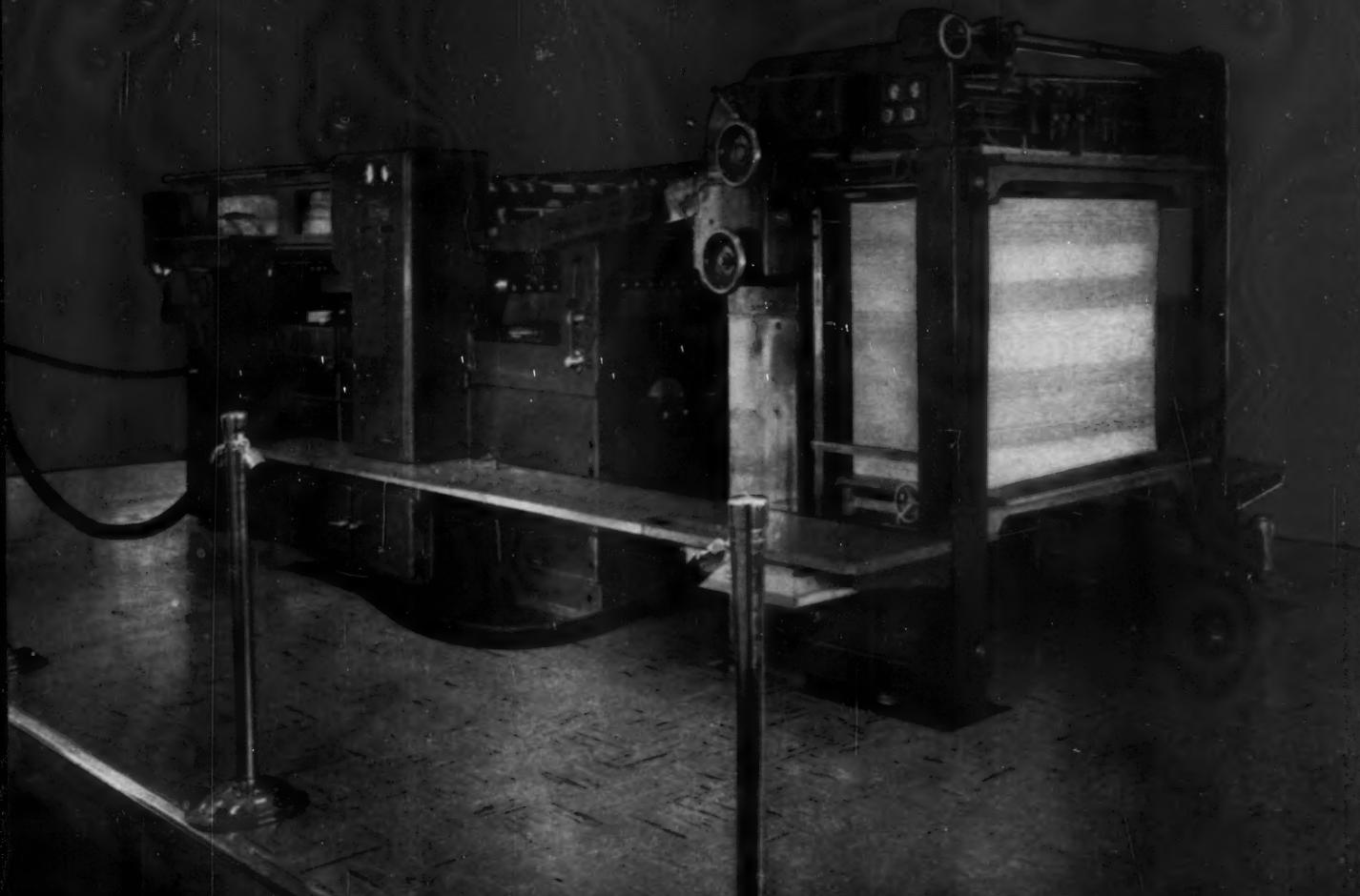
Here is a letterpress that will give you the exacting quality you require, no matter what the stock—and at faster speeds too. Modern engineering advancements incorporated into the new TIRFING provide some of the answers to this new innovation in letterpress printing. For more detailed information, write now for our illustrated brochure, or a demonstration at your convenience.

Speeds = up to 4,000 I.P.M.
Max. sheet size = 31" x 41"

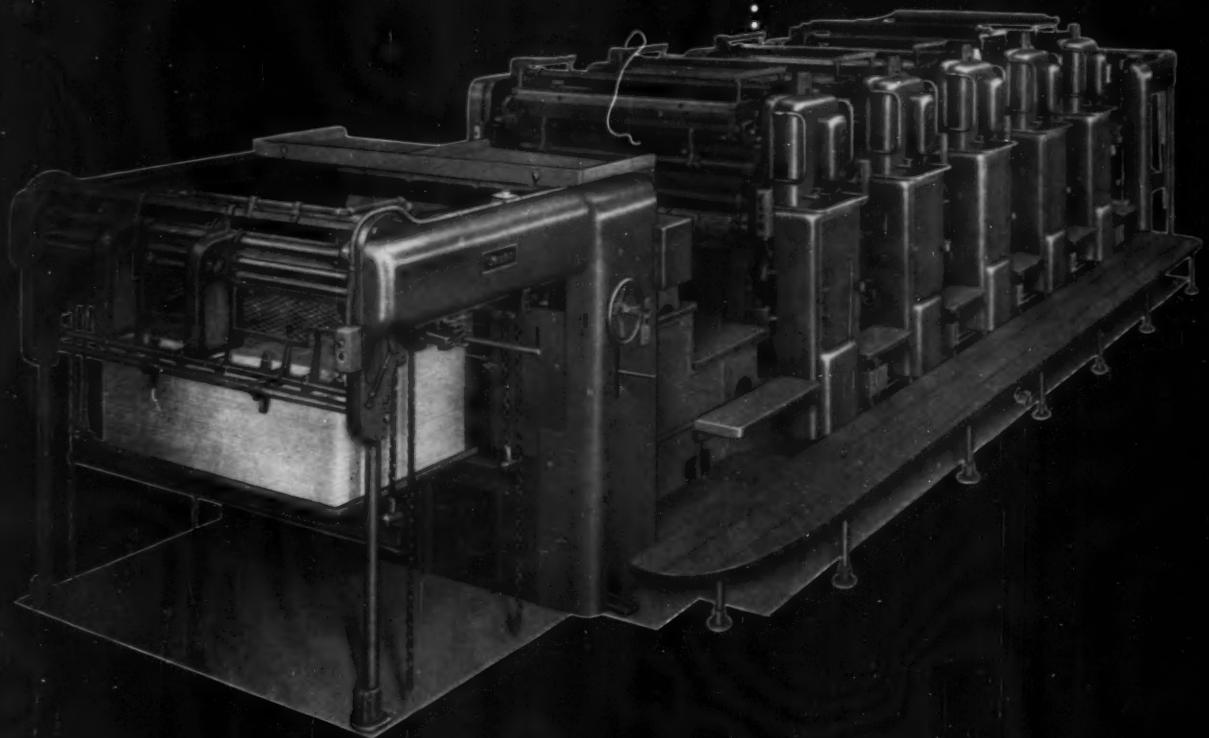
TIRFING

PRINTING MACHINERY, INC.

400 BELARUS AVENUE, NEWARK 5, NEW JERSEY
TELEPHONE: GARDEN 3-5776



The **Miehle**

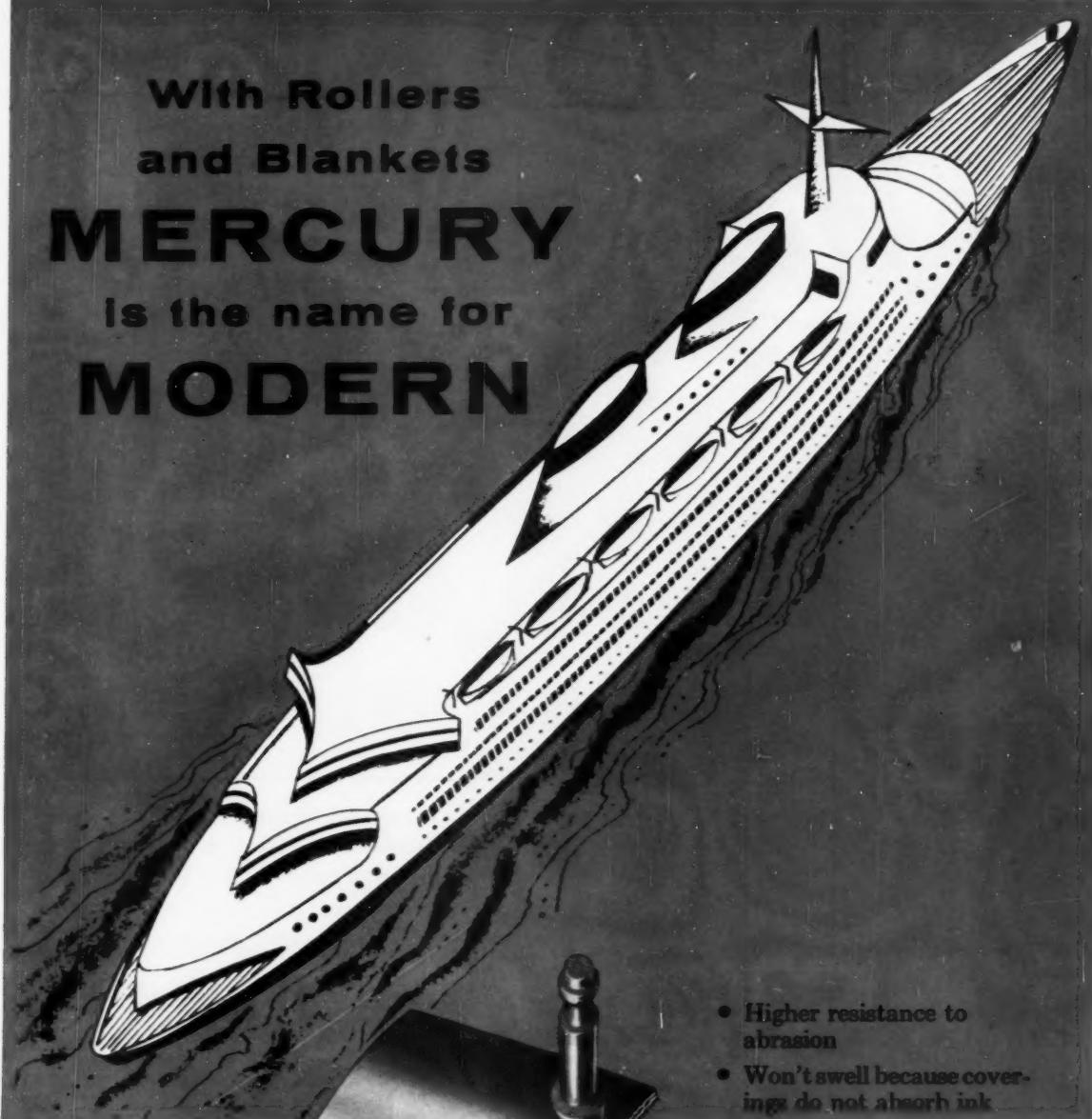


*Performance
is the reason...*

Miehle 61 and 76 Sheet Fed Rotaries—one color to five color—are operating in label, carton, publication, book and commercial printing plants from coast to coast. High production, simplified makeready, improved quality and unit construction make them the accepted standard of sheet fed typographic rotary equipment.

**With Rollers
and Blankets**

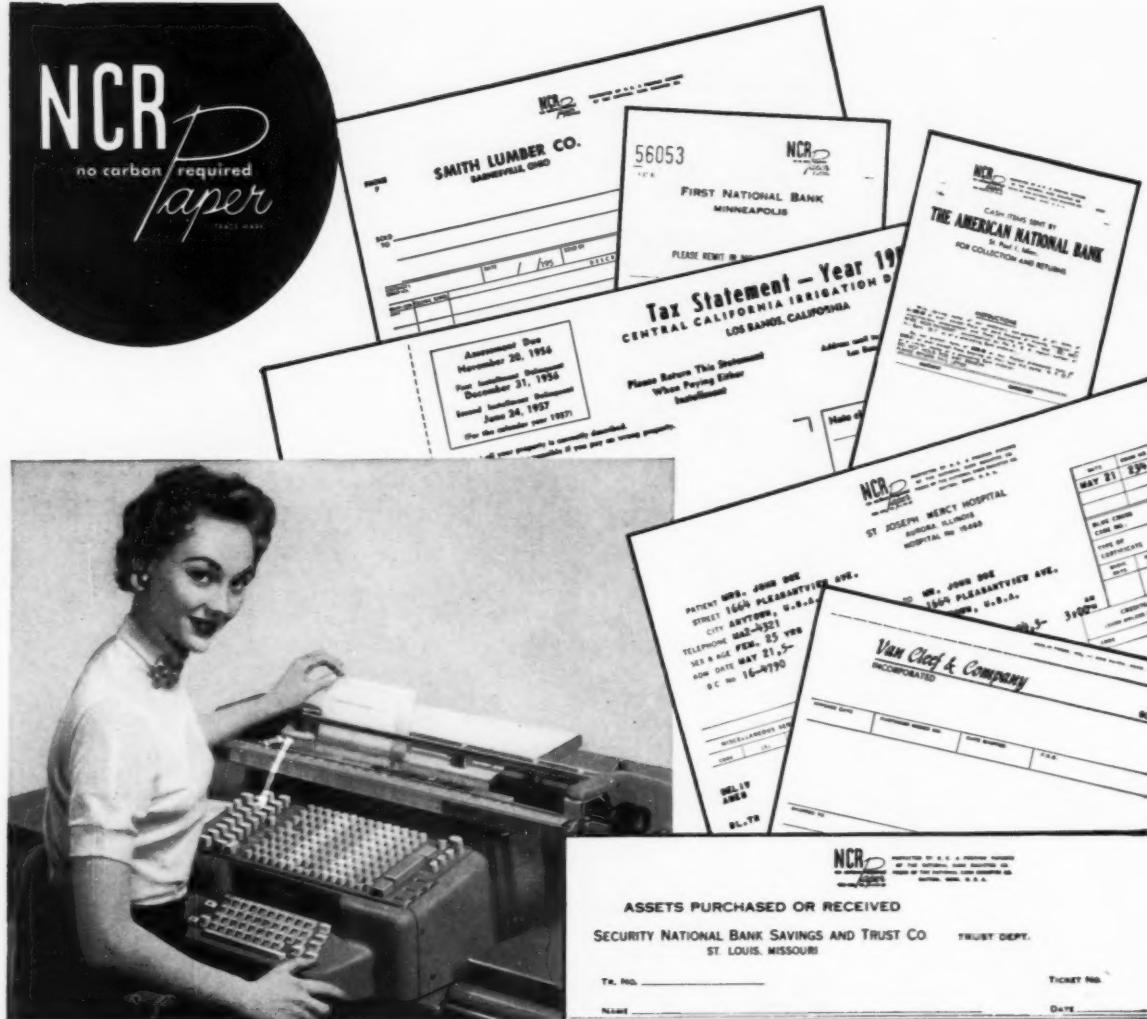
MERCURY
is the name for
MODERN



- Higher resistance to abrasion
- Won't swell because coverings do not absorb ink
- Quicker to wash up
- Blankets have controlled stretch and even gauge, assuring more uniform inking
- Rollers are perfectly concentric
- Available in special formulas for fast-drying and high KB inks

RAPID ROLLER COMPANY

MAIN OFFICE AND FACTORY: FEDERAL AT 26TH STREET • CHICAGO 16, ILLINOIS
EASTERN SALES OFFICE AND WAREHOUSE: 218-224 ELIZABETH AVENUE • NEWARK 8, N. J.



MULTIPLE COPIES WITHOUT CARBONS

It's done with NCR PAPER!... up to eight legible copies

Your business forms can now be produced in multiple copies without the use of carbon paper or even carbonization. Yes, thanks to the research laboratories of The National Cash Register Company, an amazing paper has been perfected that makes perfect copies of requisitions, invoices, sales slips or any of hundreds of business applications where clear, clean copies are required.

Up to five legible copies can be made on NCR Paper with a standard typewriter,

ball-point pen or pencil and eight or more with a business machine or electric typewriter. Because it requires no carbon inserts, NCR Paper is a great time-saver and smudging of copies and fingers is eliminated.

It's so simple to use too. Just put together several forms that have been printed on NCR Paper—insert them in a business machine or typewriter and the copies come out clear, clean and easy to read.

NCR Paper's market for business forms is tremendous! Investigate today.

NCR Paper is available in sheet stock at local paper suppliers in bond, ledger and tag grades. For roll stock, write to: The National Cash Register Company, Dayton 9, Ohio.



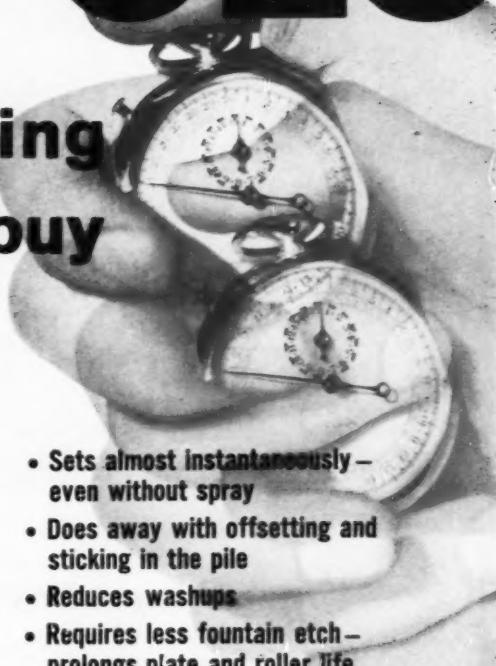
**ANOTHER PRODUCT OF
THE NATIONAL CASH REGISTER COMPANY, Dayton 9, Ohio**
989 OFFICES IN 94 COUNTRIES

New from **GPI**

SPLIT-SEC

**...the fastest-setting
offset ink you can buy**

SPLIT-SEC, newest product of GPI research, is the answer to your need for an offset ink that not only sets faster than any you've ever tried—but prints better too. Sets in a wink and dries to a smudgeproof, smearproof finish...yet won't skin in can or fountain. Permits quicker back-up of work-and-turn jobs, faster speeds on multi-color presses. SPLIT-SEC prints sharper...screens and small-reverses stay open and well-defined. And it lays smooth as satin to assure uniform solids with fewer "hickey" problems. Traps better too, both wet and dry. You can run SPLIT-SEC with little or no spray and less acid in the fountain...consequently lose less time for wash-ups—lengthen plate and roller life.



- Sets almost instantaneously—even without spray
- Does away with offsetting and sticking in the pile
- Reduces washups
- Requires less fountain etch—prolongs plate and roller life
- Multi-purpose—for coated and uncoated stocks, single or multicolor presses
- In black and all colors

Also NEW...

SPLIT-SEC for LETTERPRESS

Same fast-setting and quality features



Order a can of SPLIT-SEC today from your nearest GPI branch...you'll like it.

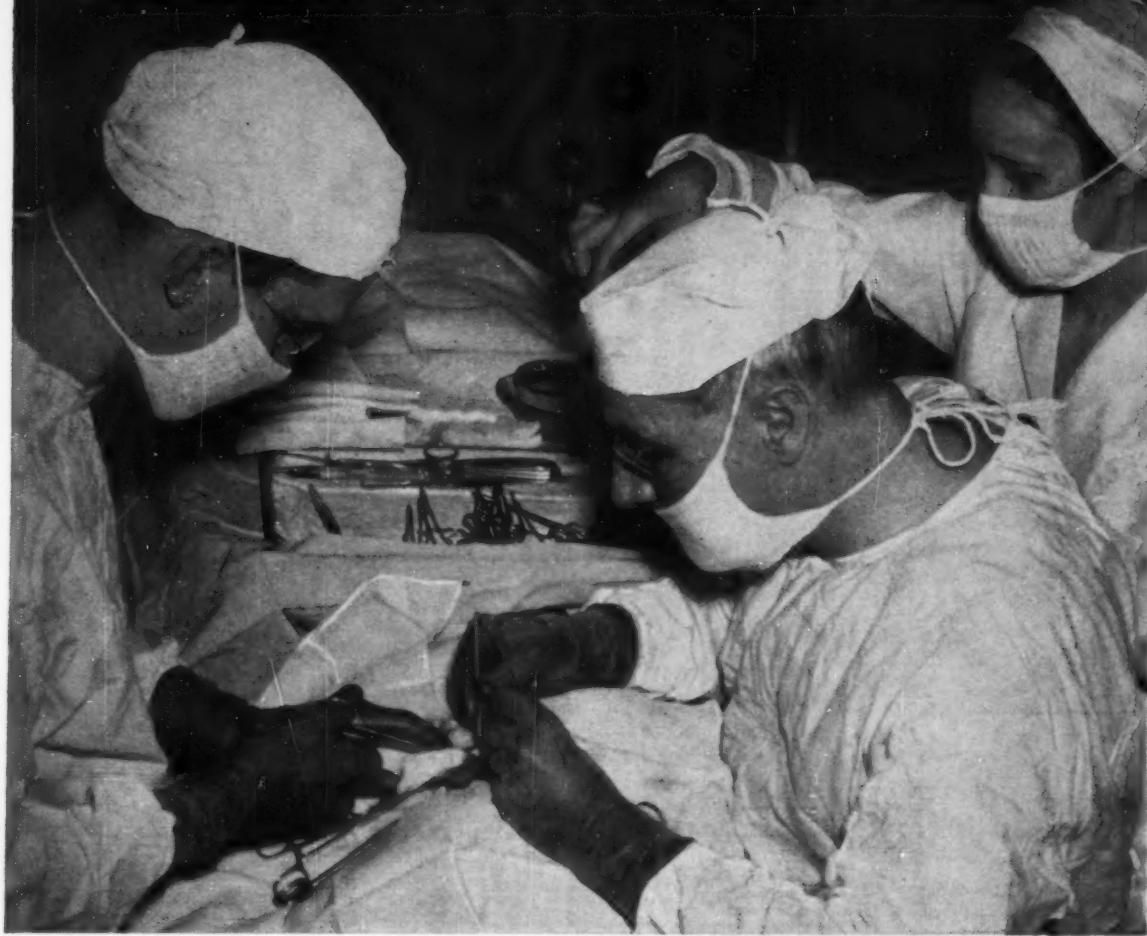
General Printing Ink Company

Division of **Sun Chemical Corporation** • 750 Third Avenue, New York 17

Branches in all principal cities

Sun Chemical's Graphic Arts Group: GENERAL PRINTING INK Gravure, Letterpress, Offset Inks and Supplies
BENSING BROS. AND DEENEY Flexographic Inks RUTHERFORD MACHINERY Lithographic Equipment
GEO. H. MORRILL Newspaper Inks

you must have CONFIDENCE



We, too, perform IMPORTANT OPERATIONS for you



Small Rolls and Folded Paper Products



PERFECTION® Flat Gummed Paper

1. Experienced SELECTION of paper stocks and all other raw materials.
2. Scientific Laboratory Control and Supervision of QUALITY in all products.
3. Technical accuracy in all converting procedures to assure UNIFORMITY.
4. Faithful FOLLOW-UP of all promised schedules.

PAPER MANUFACTURERS CO.
PHILADELPHIA 15, PENNSYLVANIA

Complete List of PERFECTION® Gummed Paper Distributors may be found in Walden's "Paper Catalog"



PROOF

Quality Lithography depends on the Plate

3M Photo Offset Plates
BRAND

What Determines the Degree of Quality on a Finished Job?

Tough question! But, given equal job conditions . . . cameramen, platemakers and pressmen will agree "the dot's the thing!" There's no question about this fact: finest details, true-life color rendition and highlights that "leap to life" are dependent upon crisp, sharp, perfectly-formed dots.

Fact No. 2: only a *perfectly-smooth* surface reproduces everything in an original negative *perfectly*. 3M Brand Plates have this flawless surface . . . no grain to break up or distort dot structure or the finest lines.

Add this economy fact: plate costs amount to less than 1% of the total printing cost on the average litho job. *It pays to buy the best . . . 3M Brand Photo Offset Plates.*



PROOF

Quality Lithography depends on the Plate

3M Photo Offset Plates
BRAND

"3M" is a registered trademark of Minnesota Mining and Manufacturing Co., St. Paul 6, Minnesota.
General Export: 99 Park Avenue, New York 16, N.Y. In Canada: P.O. Box 757, London, Ontario.

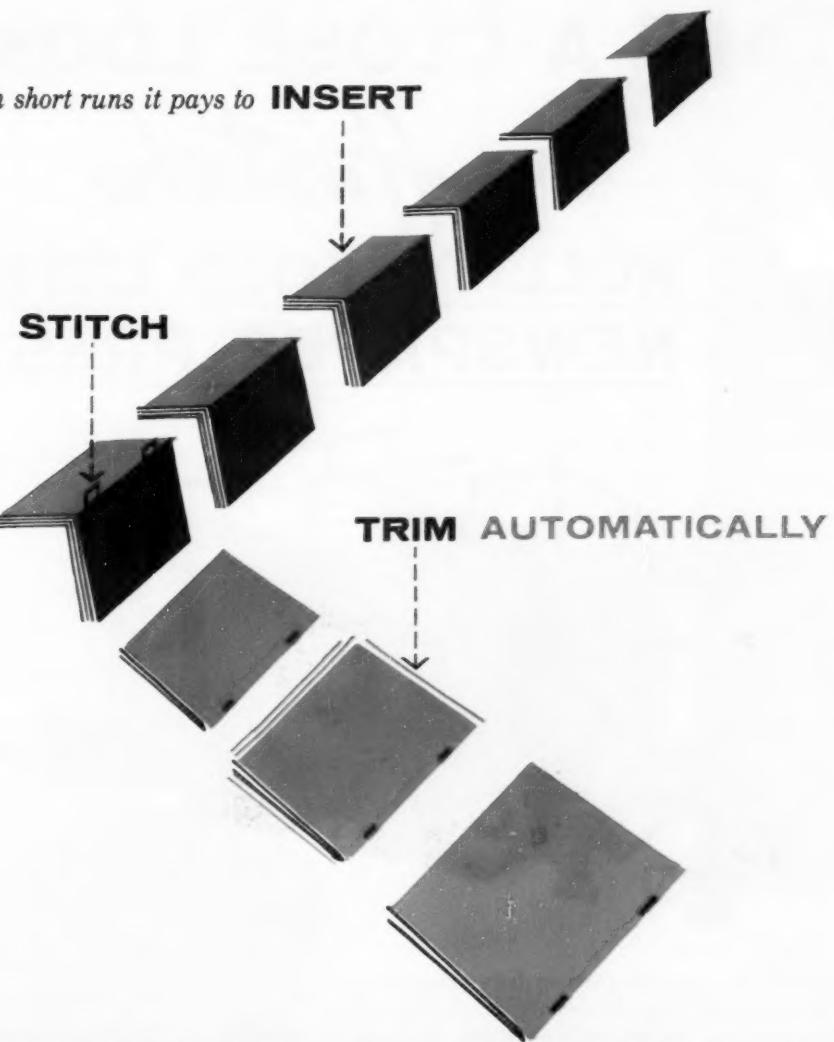


... WHERE RESEARCH IS THE KEY TO TOMORROW

Makers of 3M Brand Positive Acting Plates—3M Brand Photo Offset Chemicals—3M Brand Dampening Rollers and Sleeves—3M Brand Makeready—3M Brand Plate Treating—Spherekote Tympan Covers, Blankets and Drawsheets and Frisket Paper.

(ANOTHER MODERN DEXTER COMBINATION FOR BETTER BINDING)

even on short runs it pays to **INSERT**



DEXTER'S McCAIN-CHRISTENSEN COMBINATION makes your saddle stitching and trimming operation *completely automatic*. You get all the advantages of continuous inserting, stitching and trimming when you team a Christensen High Speed Gang Stitcher with McCain Automatic Signature Feeders and a McCain Automatic 3-Knife Trimmer. Then watch output shoot up—automatic saddle binding will almost double your fastest manual production records. This is true even on runs as short as 1,000—it's so easy and fast to set-up and changeover on the McCains!

The savings in time and money are impressive—we'll be pleased to project a cost analysis for your own plant. No obligation, of course.

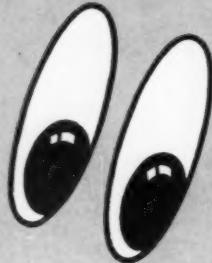
It pays to mechanize your saddle binding operation. After folding . . . insert, stitch, trim *automatically* with Dexter's McCain-Christensen Combination . . . then ship.

Write for new, informative 12-page book, "Three Steps Toward Automatic Saddle Binding."



The DEXTER Company
A Division of Miehle-Goss-Dexter, Inc.
PEARL RIVER, NEW YORK

TAKE A CLOSE LOOK...



at a *Hantscho*
**ROLL TO FOLD LITHO
NEWSPAPER PRESS**

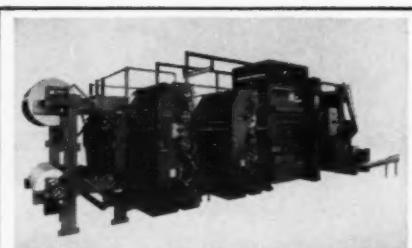
2-UNIT 22½ x 36 OFF-SET PRESS WITH FOLDER



Here's press equipment that any fast-growing daily newspaper can use profitably. It not only provides greatly increased production without increasing number of man-hours, but the initial installation cost is LOW! We invite you to check these statements.

A two-unit perfecting web press will lithograph two colors on each side of a web and deliver a four page newspaper, an 8 page tabloid or 16 page maximum 9 x 11½ untrimmed. Or, running two webs, will lithograph one color on each side and will deliver an 8 page newspaper, a 16 page tabloid or a 32 page maximum 9 x 11½ signature. Additional printing units can also be added at any time to meet future expansion problems.

Added advantages are improved over-all appearance . . . much finer screen half tone reproduction . . . spot and *ROP* color as desired . . . fine register . . . possible use of cold type composition . . . and more economical production because more papers are produced within the same time.



2-UNIT 22½ x 36 OFFSET PRESS
WITH DRYER AND FOLDER

Hantscho Roll Fed Offset Presses of this and other sizes are being used by commercial lithographers for the printing of magazines, inserts, charts, books, manuals, etc. Send for descriptive literature.

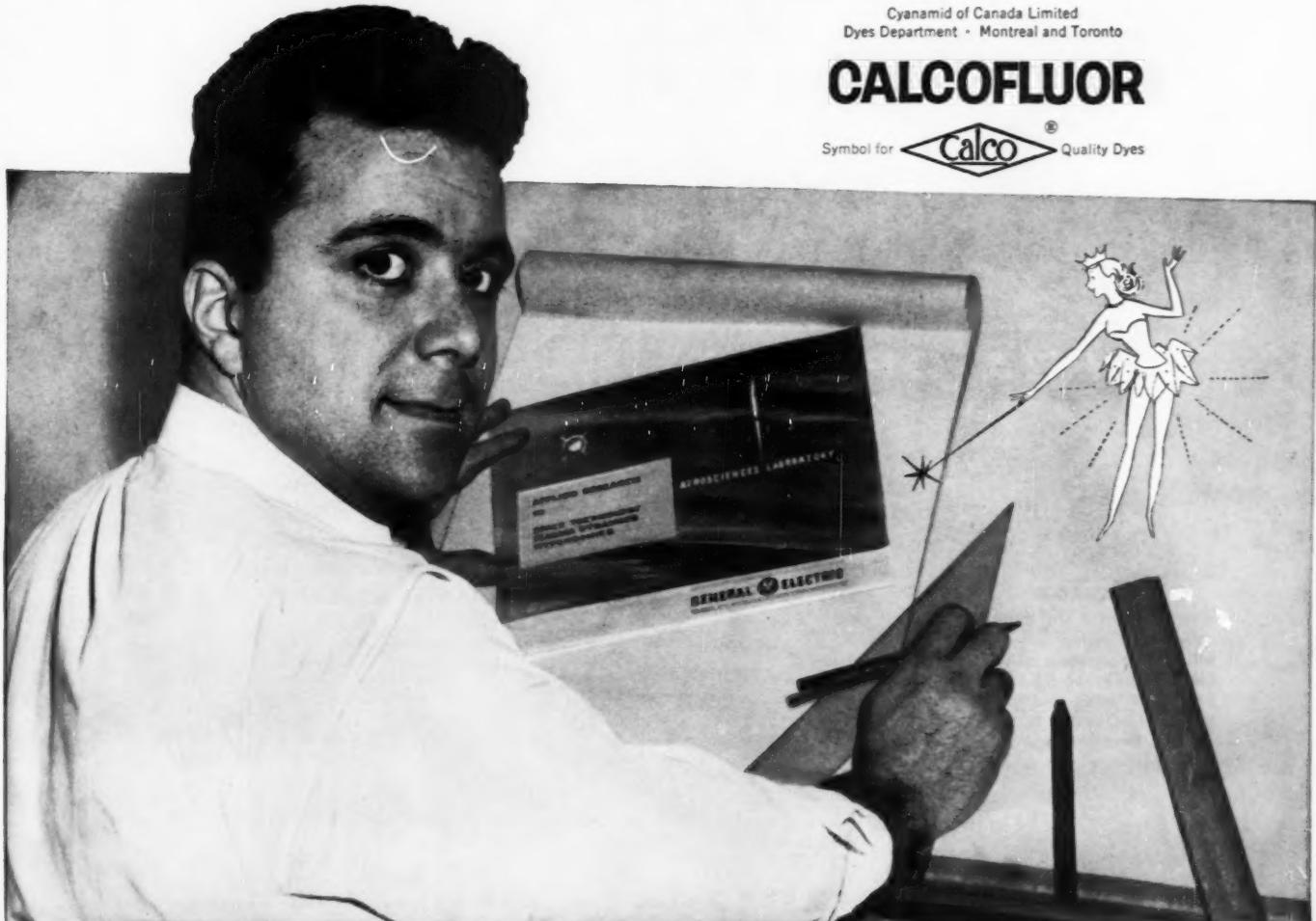
GEORGE *Hantscho* CO., INC.

602 SOUTH 3rd AVENUE
MOUNT VERNON, N. Y.

MIDWEST REPRESENTATIVES:
153 WEST HURON STREET
CHICAGO 10, ILLINOIS

"Halftones are
greatly enhanced
by paper
containing
CALCOFLUOR**

—says Mr. PETER BERTOLINO, Artist
Aerosciences Laboratory
Missile & Ordnance Systems Dept.
General Electric Company



"We had the problem of finding a brilliant white paper that would do justice to this new booklet on our Aerosciences Laboratory. The printer of the brochure recommended a CALCOFLUOR-treated paper. I am certainly pleased with the clean, crisp look of it. The halftones, in particular, are greatly enhanced by this whiter paper."

Like Mr. Bertolino, more and more artists and others who specify and buy papers are discovering the new life and sparkle that CALCOFLUOR puts into booklets, catalogs, packaging and paper products.

This fluorescent dye gives papers a BRILLIANT, VISIBLE difference in whiteness . . . a difference you can see for yourself . . . a difference that adds immeasurably to the appeal and attractiveness of any job.

CALCOFLUOR-treated paper can bring you new business. Ask your paper jobber . . . or write to American Cyanamid Company.

*Trademark

CYANAMID

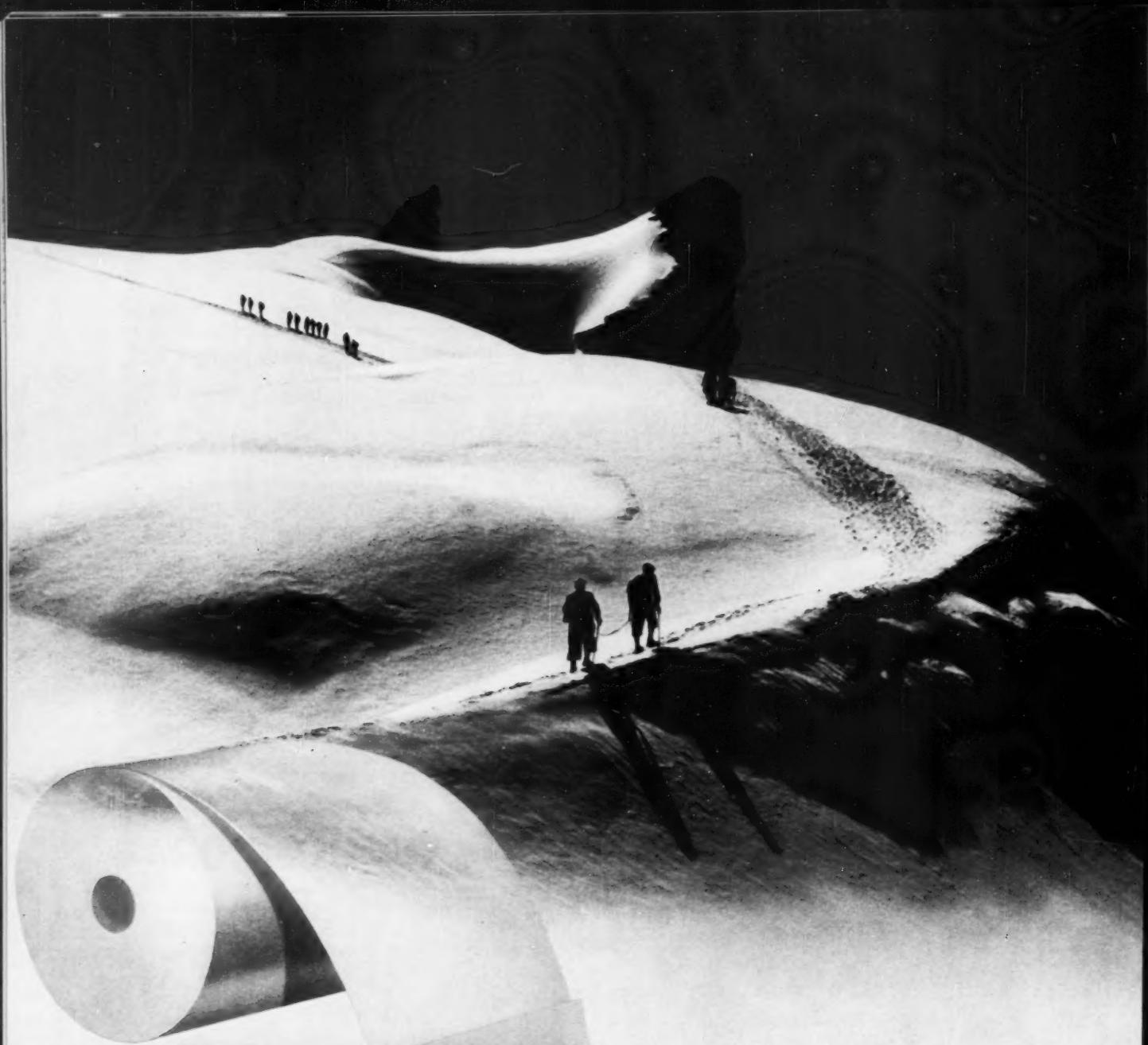
AMERICAN CYANAMID COMPANY
DYES DEPARTMENT
Bound Brook, New Jersey

New York • Chicago • Boston • Philadelphia
Charlotte • Providence • Atlanta • Los Angeles
Portland, Oregon

Cyanamid of Canada Limited
Dyes Department • Montreal and Toronto

CALCOFLUOR

Symbol for **Calco**® Quality Dyes



FRA-OPAQUE*

The mountain climber's life must depend upon the man in front of him. In your business life, *reliability* is equally important in your choice of paper. Our quality-engineered papers have an earned reputation for *inherent strength, uniform weight control and exact moisture balance*. Each run of paper maintains these carefully engineered qualities resulting in trouble-free press production, time after time. The sharp contrast provided by Fraser's consumer conscious whites gives life to the highlights and delicate shading to tonal values.

Contrast, compare and convince yourself.

*FRA-OPAQUE

Your answer to the budget squeeze. A saving in weight without compromising quality. Light, strong, opaque and bright. For offset and letter-press, Fra-Opaque is more opaque. Send for sample book.

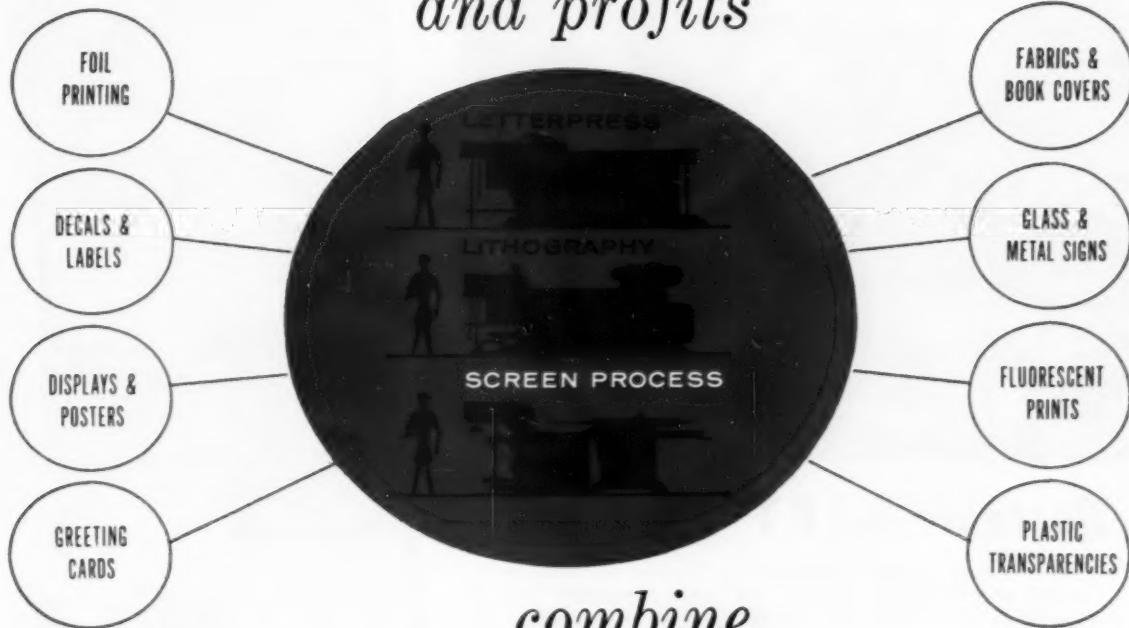
it's a Fraser Paper

FRASER PAPER, LIMITED

Sales Offices: NEW YORK, CHICAGO • Mill: MADAWASKA, MAINE

EXPAND

*your markets
and profits*



combine
**MECHANIZED
SCREEN PROCESS**
With Your Operation

Photo-mechanical methods of screen preparation — automatic, high speed presses — faster, more efficient drying equipment . . . these are the factors that have mechanized screen process . . . the factors that make it a logical and profitable supplement for any printer or lithographer. It will fit into your operation easily. Your platemaking department or service can prepare the screen stencil. Add a high speed General press with *automatic feeder*, and you can supplement your profits by being able to meet the rapidly growing demand for the specialty work and special effects that only screen process can produce.

Get the full story . . . send for General's new booklet which tells how screen process can profitably supplement your operation.



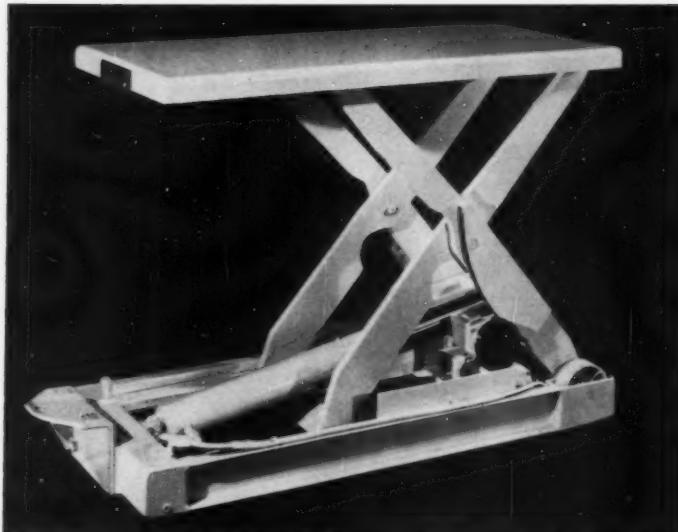
**GENERAL RESEARCH
AND SUPPLY COMPANY**

572 S. Division Ave.

Grand Rapids 3, Michigan

Southworth

Graphic Arts Machines



Portable LIFT TABLES

You, too, can increase production by keeping materials at correct working height. Equipped with easily detachable Skid Spotter on Dolly. Stationary models designed for recessed installation.

BASIC SPECIFICATIONS

Capacities	2000 lb.	4000 lb.	6000 lb.	8000 lb.
Platform Size	19½" x 53"	24" x 53"	30" x 60"	
Collapsed Height	6"	7"	8"	
Extended Height	36"	37"	40"	

Controls—Foot or Hand Switch.

Motors—½ H.P. single phase 115 volt AC60 cycle 1725 RPM.

Hydraulics—Pump actuated ram with relief and solenoid valves.

Larger, or special purpose, platforms available on standard models. Higher rises (35", 40", 45", and 50") available in a variety of capacities up to 16 M lbs.

Write for Free Literature

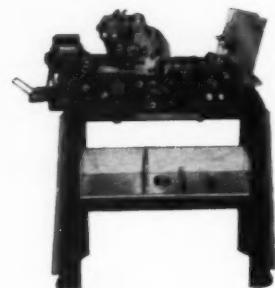
POWER PUNCH



POWER CORNER CUTTER



ENVELOPE PRESS



SKID TURNER



Graphic Arts Division

SOUTHWORTH MACHINE CO.

"Service To The Graphic Arts Since 1890"

40 Warren Ave.

Tel. SPruce 4-1424



Portland, Me.



bonded by Parsons!

Crisp, clean, strong cotton fibers in your letterhead paper, bond your words in prestige and permanence. Your secretary knows—typing is neater, corrections are easier, folding is smoother. Your customers know—the quality and permanent dignity of your letterhead emphasizes the sincerity of your letter. For just these reasons, Parsons King Cotton Papers have been preferred for business correspondence for over 100 years. Perhaps your letters, too, would be more impressive on Parsons Cotton Fiber Papers.



Parsons papers



WRITE ON YOUR BUSINESS LETTERHEAD FOR THE NEW PORTFOLIO OF LETTERHEAD DESIGNS, NO. 1G, PARSONS PAPER CO., HOLYOKE, MASS. © PPCO 1957

Parsons Cotton Fiber Bonds can help you boost profits

For over 100 years, printers generally have recognized that their own business can be improved by printing on Parsons King Cotton Papers. These same printers tell us that Parsons helps them earn . . .

- Greater customer respect
- Larger profits on each job
- More repeat orders

When you stock and sell Parsons King Cotton Papers, you get full advantage of Parsons national advertising (one of the series shown at the left), backed up by effective sales helps. Parsons cotton fiber papers are competitively priced; completely uniform in color, surface and printing characteristics; and are stocked by a fine paper merchant in your area. When necessary, Parsons can fill orders from mill stocks on any item.

Parsons King Cotton Papers:

Cotton Content Parsons Bonds

100%

Extra

No. 1

Old Hampden Bond

100%

Parsons Bond

75%

Laconia Bond

50%

Edgemont Bond

25%

Heritage Bond

Parsons Writing

100%

L'Envoi

Parsons Parchment

100%

Parsons Diploma

9G

Mail to
Parsons Paper Company
Holyoke, Massachusetts
Gentlemen:

Please mail me a complimentary copy of your new *Portfolio of Letterhead Designs*.

Name _____

Company _____

Address _____

State _____ Position _____

Parsons papers



Parsons Paper Company, Holyoke, Massachusetts

Prominent Users of Strathmore Letterhead Papers: No. 134 of a Series

Esther Williams Pools are completely equipped with all filtration and protective devices for healthful, safe recreation.



*watermark
of Quality!*

One name stands out in almost every field of business. The name of Esther Williams is as important in swimming pool circles as Strathmore is in fine stationery. The two are handsomely paired in the distinctive letterhead of the International Swimming Pool Corporation, of which Miss Williams is President.

The quality evident in Strathmore Letterhead Papers adds impressively to the corporate character of the companies whose names appear on them. A list of the company names, on letterheads bearing the Strathmore watermark, would be a roster of prominent firms throughout the country.

International Swimming Pool Corporation of White Plains, N. Y. is the exclusive manufacturer of Esther Williams Swimming Pools. Because of unique design features and new manufacturing techniques pioneered by International, it is now possible for the average family to enjoy what used to be a rich man's luxury.

STRATHMORE LETTERHEAD PAPERS: STRATHMORE PARCHMENT, STRATHMORE SCRIPT, THISTLEMARK BOND, ALEXANDRA BRILLIANT, BAY PATH BOND, STRATHMORE WRITING, STRATHMORE BOND, ENVELOPES TO MATCH CONVERTED BY OLD COLONY ENVELOPE CO.

STRATHMORE THIN PAPERS: STRATHMORE PARCHMENT ONION SKIN, STRATHMORE BOND ONION SKIN, STRATHMORE BOND AIR MAIL, STRATHMORE BOND TRANSMASTER, REPLICA.



STRATHMORE
MAKERS OF FINE PAPERS

STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASSACHUSETTS

BETTER PAPERS ARE MADE WITH COTTON FIBER



Strathmore Advertisements in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

This series appears in:

NEWSWEEK
BUSINESS WEEK
MANAGEMENT METHODS
PRINTERS' INK
SALES MANAGEMENT
ADVERTISING REQUIREMENTS
ADVERTISING AGE
PURCHASING

ONLY HEIDELBERG GUARANTEES



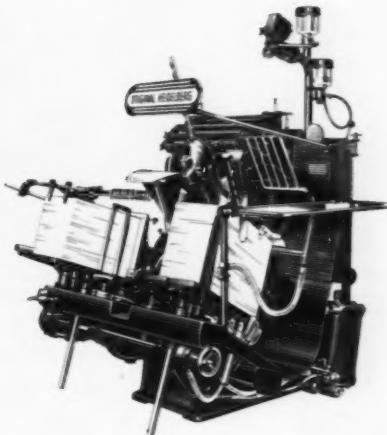
AT SPEEDS UP TO 5000 I.P.H.



Even with process color work, running each color at different speeds, or on different Heidelberg presses — register will always be dot-for-dot. Think what such worry-free, hairline register means in **quality ... time saved ... profits** from high speed operation! Original Heidelberg Platen presses accomplish this miracle of modern printing with register guides which gently, accurately move the sheet obliquely against the side guide. Automatic hairline register is just one of the advanced time-saving features of your Original Heidelberg Platen or Cylinder press that assure you a lifetime of profitable, top quality printing.

Request a demonstration today.

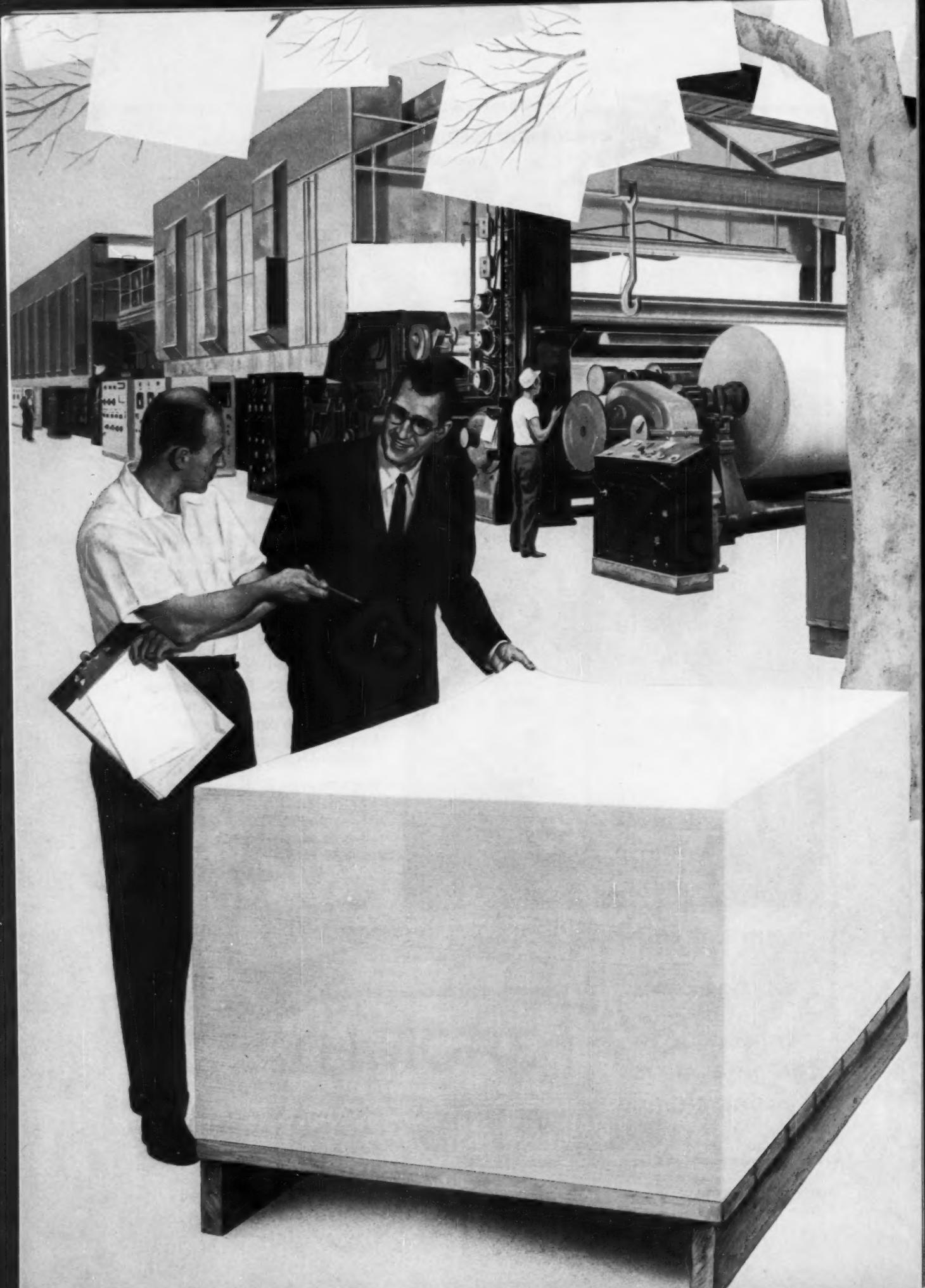
ABSOLUTELY POSITIVE, dependable and **automatic** are all movements concerned with positioning the sheet for hairline register on all Original Heidelberg presses.

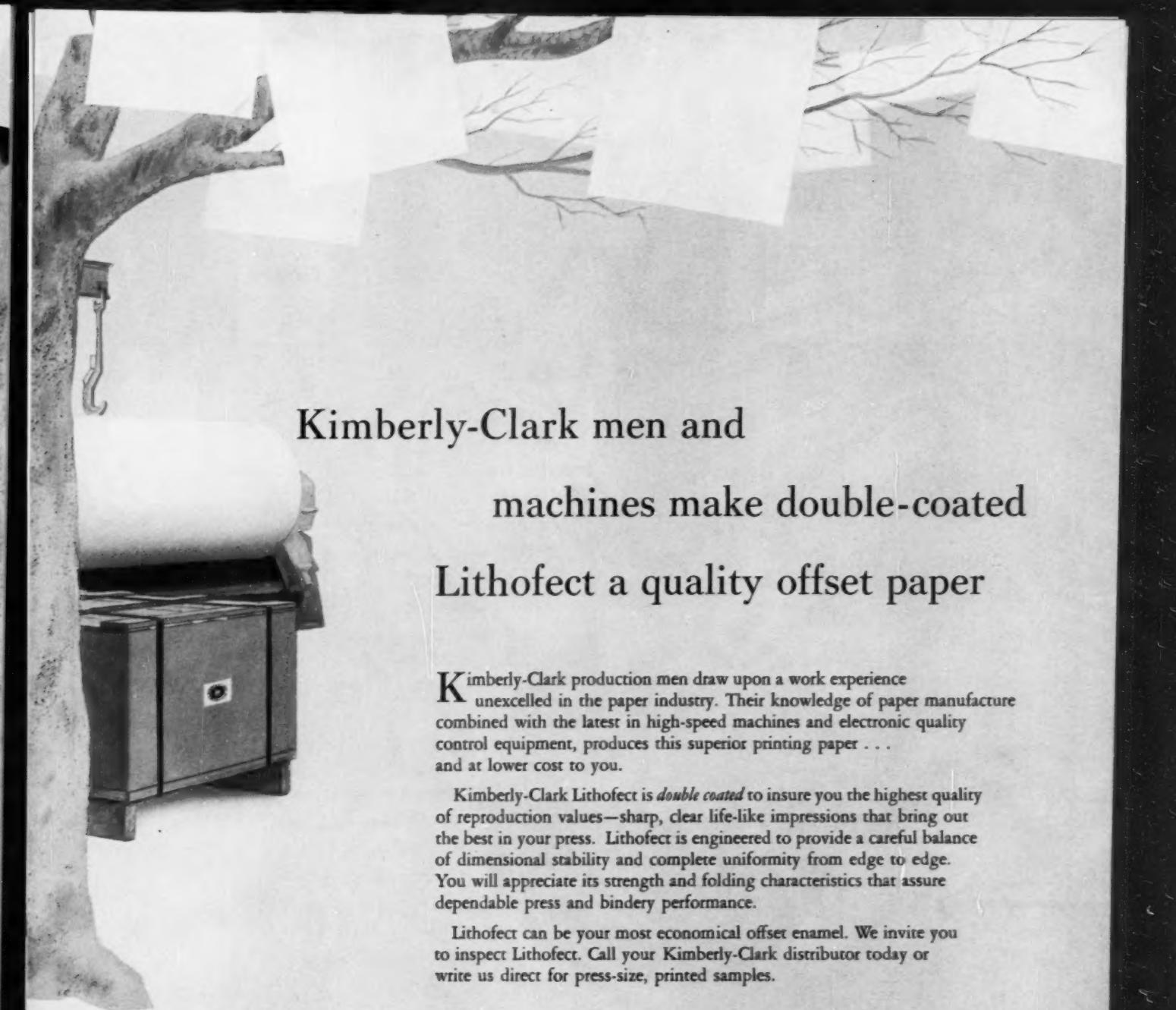


distributors:

HEIDELBERG EASTERN, INC., GLENDALE, L.I., N.Y.
HEIDELBERG WESTERN SALES CO., LOS ANGELES, CALIF.
HEIDELBERG SOUTHERN SALES CO., HOUSTON, TEXAS

ORIGINAL HEIDELBERG





Kimberly-Clark men and machines make double-coated Lithofect a quality offset paper

Kimberly-Clark production men draw upon a work experience unexcelled in the paper industry. Their knowledge of paper manufacture combined with the latest in high-speed machines and electronic quality control equipment, produces this superior printing paper . . . and at lower cost to you.

Kimberly-Clark Lithofect is *double coated* to insure you the highest quality of reproduction values—sharp, clear life-like impressions that bring out the best in your press. Lithofect is engineered to provide a careful balance of dimensional stability and complete uniformity from edge to edge. You will appreciate its strength and folding characteristics that assure dependable press and bindery performance.

Lithofect can be your most economical offset enamel. We invite you to inspect Lithofect. Call your Kimberly-Clark distributor today or write us direct for press-size, printed samples.

Everything comes to life on Kimberly-Clark papers

For Lithography:

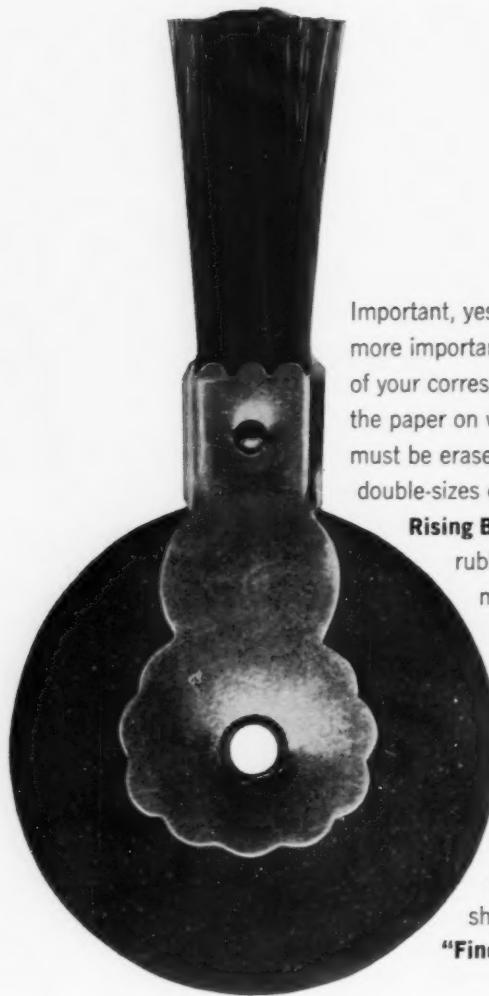
Prentice Offset Enamel, Lithofect Offset Enamel, Shorewood Coated Offset,
Fontana Dull Coated Offset, Kimberly Opaque.

For Letterpress:

Hifect Enamel, Trufect Enamel, Multifect Coated Book.

Kimberly Clark
PRINTING PAPERS 

Kimberly-Clark Corporation • Neenah, Wisconsin



Important, yes! But much more important to the neatness of your correspondence is the paper on which the error must be erased. Rising double-sizes each sheet of

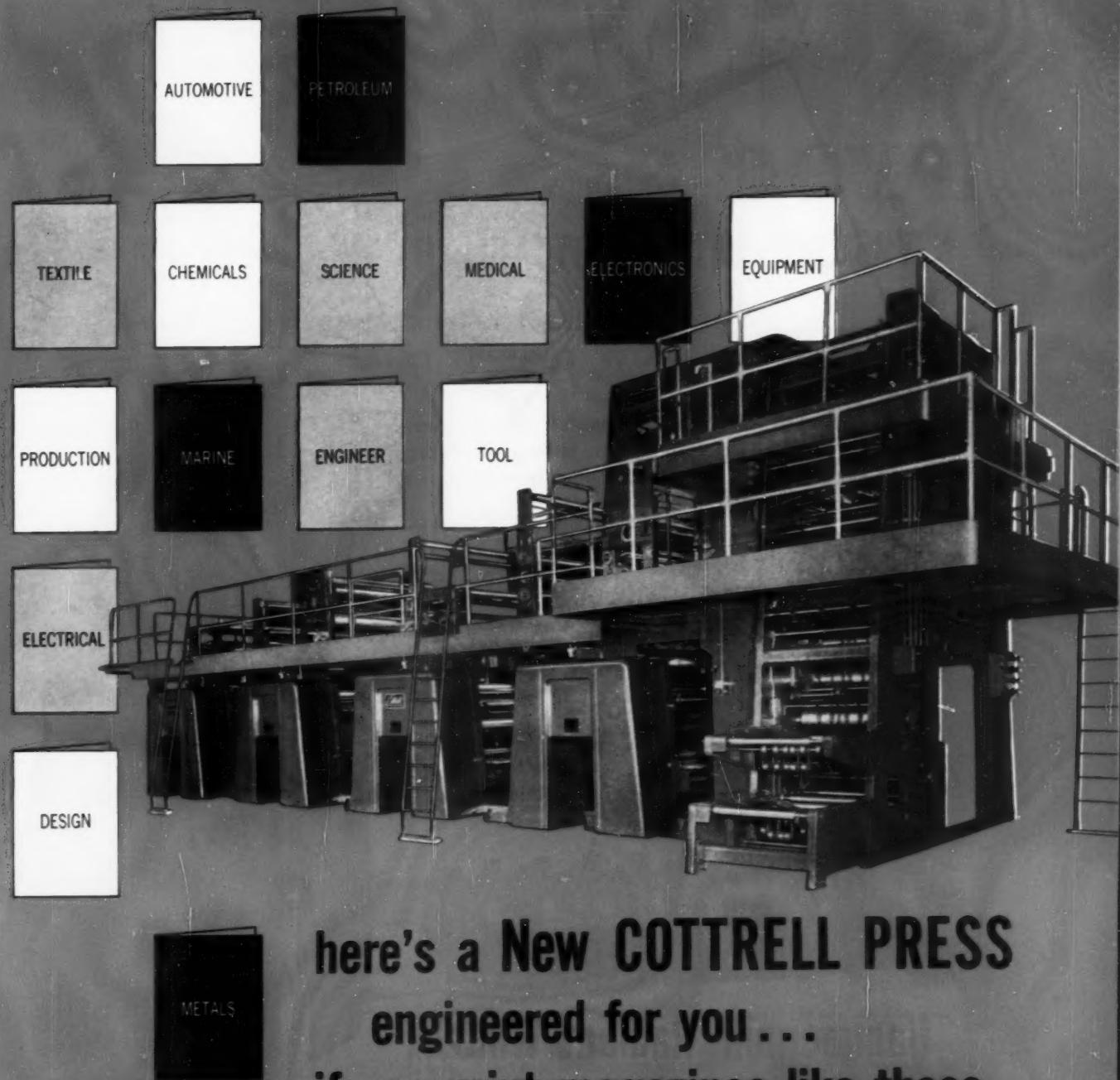
Rising Bond, so errors can be rubbed off without detection, make writing smoother, printing more beautiful on the letterheads that compliment your good taste in paper. There is no equal substitute for the crispness, opacity, durability and printability of a fine cotton fiber bond paper. And, sheet after sheet, Rising Bond is

"Fine Bond Paper at Its Best".



Rising

RISING PARCHMENT (100% CF[®] BOND) • RISING BOND AND OPAQUE BOND (25% CF) • LINE MARQUE (25% CF WRITING)
NO. 1 INDEX (100% CF) • HILLSDALE WEDDING & BRISTOL (25% CF) • PLATINUM PAPER & BRISTOL (25% CF) • WINSTED WEDDING
& BRISTOL • WINSTED GLO-BRITE VELLUM, BRISTOL, TEXT & COVER • AND TECHNICAL PAPERS. *COTTON FIBER
RISING PAPER COMPANY, HOUSATONIC, MASSACHUSETTS



here's a New COTTRELL PRESS engineered for you... if you print magazines like these

Web-fed short-run letterpress cuts 2 to 3 days from trade magazine printing schedule

Here's a press YOU can use . . . a press engineered for trade magazines with circulations of 30,000 or better, and 32 pages or more . . . with two colors on *every* page if you want it.

And you get a choice of Cottrell folders to give you just about any make-up you could ask for.

Because this is a web-fed press, you can get up to 16,500 two-color impressions per hour at 800 f.p.m. . . . four times faster than sheet fed rotary . . . eight times faster than flat bed. You could extend your deadlines as much as three days!

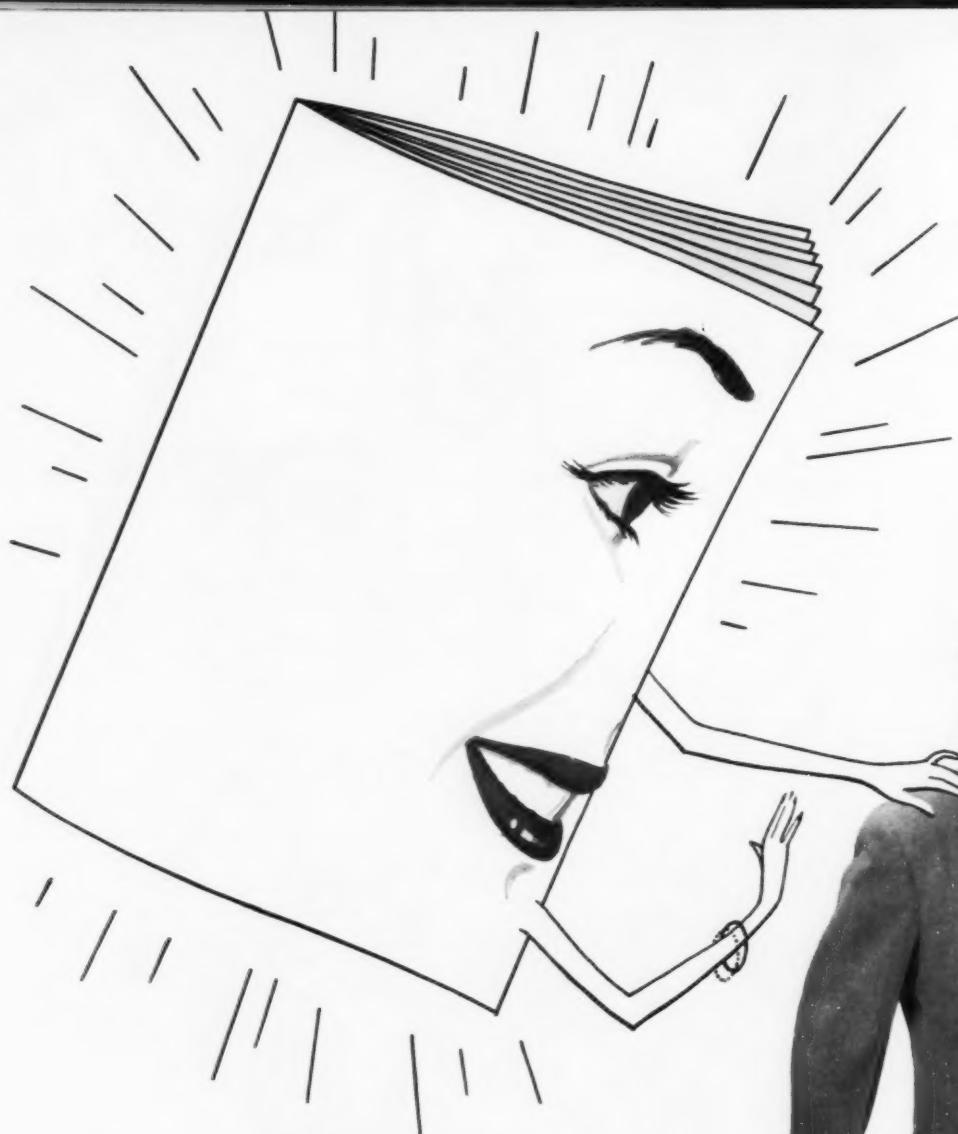
This press can grow with your business — This Cottrell is built on the unit principle. If your business demands it, you can add additional units at modest cost.

The basic press, in either 32-page or 64-page models, consists of two or four two-color units, printing two colors on each side of one or two webs respectively. Folder handles signatures from four to 64 pages.

Let's be practical — Neither you nor we can tell without some study just how well this new Cottrell press could fit into your growth plans. We'd like to help you find out. A telephone call to Pawcatuck, Connecticut 5-5731 will get things started.

HARRIS
INTERTYPE
CORPORATION

THE COTTRELL COMPANY
A Subsidiary
of Harris-Intertype Corporation Westerly, Rhode Island



Covers on New Hammermill "Radiant White" Stop 'Em Cold!

When your customers ask for special effects printing, use radiant white Hammermill Cover. Then you'll be sure they get the stopper quality they want.

New radiant white Hammermill Cover is a bright, bright fluorescent white that gives your special effects printing jobs that extra sparkle. It has dazzling whiteness to demand attention—gives black and white or color printing more impact.

You can depend on radiant white Hammermill Cover to bring repeat business from satisfied customers. Like the standard blue-white Hammermill Cover, it's tough, durable and unusually like-sided. And your pressmen will like the way it goes over the presses.

Radiant white costs no more than the rainbow range of 9 rich, fade-resistant colors of Hammermill Cover. To see samples—call your Hammermill salesman. Hammermill Paper Company, Erie, Pennsylvania.



**HAMMERMILL
COVER**

BY THE MAKERS OF HAMMERMILL BOND

For Catalogs • Booklets • Menus • Price Lists • Folders • Broadsides • Manuals



BOGGED DOWN IN THE "BATTLE OF THE BINDERY"?

SPEED UP COLLATING
AND TIPPING WITH



the only fully automatic sheet collators to automatically gather and glue one-time carbon forms at high speed!

Are outdated hand collating and tipping methods bogging down your bindery production? Speed-Klect — the revolutionary fully automatic sheet collator assures MORE production — FASTER... with LESS hand work!

- * FAST! ACCURATE! FULLY AUTOMATIC!
- * HIGH SPEEDS... WITH PERFECT REGISTER!
- * DOES STRAIGHT GATHERING!
- * MICROMATIC DETECTION ASSURES ACCURACY!
- * QUICK, EASY LOADING!
- * GLUE ASSEMBLIES REQUIRE NO MAINTENANCE!
- * ONE-TIME CARBON TO HEAVY TAG!



*Covered by Patent No. 2,568,224 and other patents pending.

MODEL 71-1G SPEED-KLECT COLLATOR* — This 7-station Speed-Klect model actually gathers and glues up to 10,000 quadruplicate= 8½" business forms an hour... AUTOMATICALLY WITH COMPLETE ACCURACY!
= 4 sheets and 3 carbons

SPEED-KLECT MODELS ARE NOW
AVAILABLE IN standard 3-, 5-,
6-, 7-, and 8-station models.
Special sizes available to order.

Didde-Gloser, Inc.
Emporia, Kansas

Designers and Manufacturers

Sole Canadian Distributor — Sears Limited, Toronto
England — SOAG Machinery Company, London
Europe — Winkler Fallert & Co., Amsterdam

General Office
and Factory, Dept. IP-5
50 Hi-Way and W. 12th Avenue,
Emporia, Kansas

Sales Offices in New York,
Chicago, Los Angeles,
Houston, Atlanta,
and St. Petersburg

CLIP for information on this and other Speed-Klect models

- Please send Brochure and full information. Dept.: IP-5
 Please send the 11-minute, 16-MM, color, sound film
"Speed-Klect in Action."

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ STATE _____

Covering the country from a central point

**"UNITED RESERVED AIR FREIGHT
GIVES WARD'S CUSTOMERS
FAST FASHION SERVICE"**



—T. C. HOPE
General Traffic Manager
Montgomery Ward, Chicago

"Our distribution center for mail order fashions is in Chicago. Yet we give overnight delivery in key cities coast to coast, thanks to the speed of United Air Freight. But speed alone isn't the whole story. The personal attention we get from United is equally important to us. Their dependability, too. United delivers on time."

For service, information, or free Air Freight booklet, call the nearest United Air Lines Representative or write Cargo Sales Division, United Air Lines, 36 South Wabash Avenue, Chicago 3, Illinois



"**THIS CUSTOMER** has made her selection in our Oakland, Calif., catalog department. Her order is promptly relayed to us in Chicago. We have regular reserved air freight space with United—so it's just a matter of making the plane."



"**JERRY MILLS**, United's account executive, sees that the individual shipment is received and loaded with hundreds of others aboard United's fast DC-6A. The dress is in Oakland the next day. Just like having a flying warehouse!"

UNITED AIR FREIGHT RATES ARE LOW

	per 100 pounds*
CHICAGO to PHILADELPHIA	\$ 7.70
SALT LAKE CITY to DETROIT	16.20
DENVER to NEW YORK	17.70
SAN FRANCISCO to SOUTH BEND	21.05
AKRON to SEATTLE	22.20

*These are the rates for many commodities. They are often lower for larger shipments. Rates shown are for information only, are subject to change, and do not include the 3% federal tax on domestic shipments.

LOW RATES are only part of the story of Air Freight's advantage. Even more saving is reflected in reduced inventory, economical packaging and insurance. United speed and 80-market service offer you distinct competitive advantages.

IT COSTS NO MORE FOR EXTRA DEPENDABILITY—ON UNITED, THE RADAR LINE

color

engineered for
premium
performance

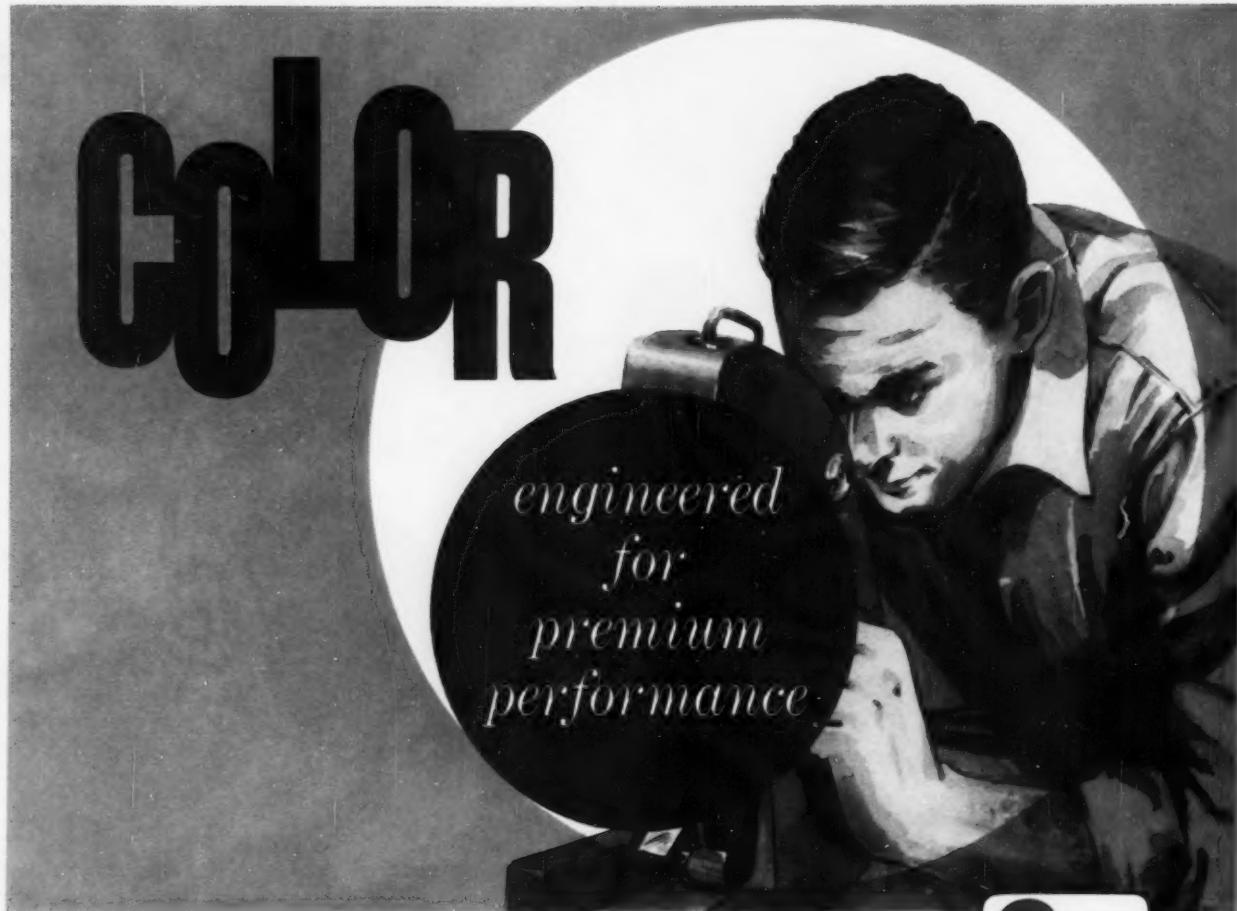


PRINTING INKS FOR ALL PURPOSES



COLOR

*engineered
for
premium
performance*



*S&V color—engineered for premium performance
and specifically designed to meet your individual requirements economically
—is the extra ingredient that will help you eliminate production problems.*

*By subjecting every ink, color dispersion or flush to a penetrating technical attack
in the laboratory, S&V's Ink Film Engineers have developed color geared for
profitable printing. This precise engineering approach to manufacture,
with its controlled procedures and instrumented tests, is your
realistic guarantee of consistent, dependable performance.*

*At S&V, the accent is always on premium quality. For you, it means
greater operating efficiency because S&V color is engineered to give
trouble-free performance. It also means greater economy because of S&V's
built-in mileage bonus which reduces your unit cost.*

*Start enjoying the profits of S&V color application now. Remember,
brilliant S&V color will meet your individual requirements economically
. . . boosting your sales and reducing your production costs.*



Sinclair and Valentine Co.

611 West 129th Street, New York 27, N.Y.

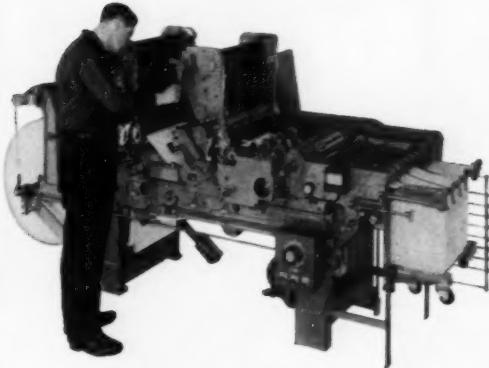
STRATEGIC SERVICE PROVIDED BY OVER 45 PLANTS



What

**Special features that will
help you win jobs and profits:**

Cuts stock costs, because paper is cheaper when bought in rolls.
Perforates lengthwise at any point across the web.
Unloads without stopping the press.
Uses same offset plates as sheet fed presses.
Minimum number of controls speeds set-up time.



...a web press for job work?

That's right...a web press! It's a two color offset press...the ATF GREEN HORNET. It's designed specifically to bring the high production advantages of web printing to regular job work.

You'll find this press a real time saver and money-maker on folders, price lists, leaflets, letterheads, mailing pieces, and many other types of work.

The Green Hornet handles a web from 8" up to 17½" wide...delivers cut sheets 11½" long. It prints two colors on one side of the web, or one color on each side...at speeds up to 25,000 IPH...and even higher! A built-in slitter permits running 8½" x 11" jobs two-up. Thus you can produce as many as 50,000 sheets per hour. And with the special *double ending device*, you can print an 8½" wide web *two colors on both sides*.

You can easily see how much more productive this is than a sheet operation...and what a favorable bidding advantage this high production gives you.

Learn how the ATF Green Hornet can fit into your operation—how it will enable you to handle a greater volume of business at greater profits. Mail coupon for your copy of the Green Hornet folder that covers all specifications and operating features.



American Type Founders

200 Elmora Avenue • Elizabeth, New Jersey

*Better, more profitable printing...
from the most complete line of equipment.*

American Type Founders
Dept. IP, 200 Elmora Avenue, Elizabeth, New Jersey

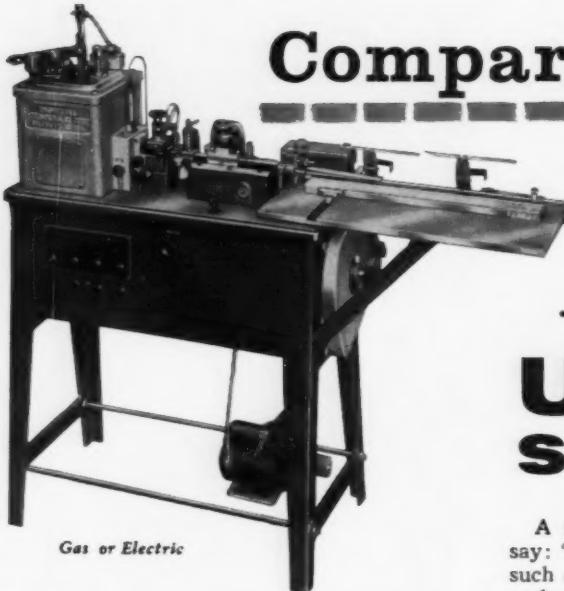
Please send me a copy of the Green Hornet folder.

NAME _____ TITLE _____

COMPANY _____

STREET AND NUMBER _____

CITY _____ ZONE _____ STATE _____



Sample rules produced on the Universal, with the simple turn of a screw driver.

S-502; BM-20

S-702; BS-16

S-802; BS-29

S-1506; BM-20

Compare

production
performance
price

... and you'll choose the

UNIVERSAL STRIP CASTER

A number of our customers have been kind enough to say: "It is fantastic to watch this machine cast material with such ease and so much production." Naturally, that pleases us because the test of any equipment is the way it performs for you.

It casts 35 lbs. of 2 pt. hairline rules an hour, 100 lbs. of 2 pt. leads, 85 lbs. of 6 pt. slugs and 130 lbs. of 18 pt., plus ornamental rules by an instant adjustment of the knurling tool.

Because of the Universal's slide matrix construction, substantial savings are possible in the purchase price. Rule faces are cast from a slide matrix which insert into the molds. This reduces to a minimum the cost of additional molds... So accept our invitation... compare production, performance and price and you'll choose the Universal Caster.

UNIVERSAL MONO-TABULAR BROACH

Easiest... fastest, best method yet devised
for Rule Form Composition.

By helping you deliver the fastest, neatest forms with maximum ease, the Universal Broach takes the headaches out of rule form composition. Fact is, the broach can be adapted to register most forms within two minutes. Then you simply space out the lines and insert the vertical rules, utilizing linotype or strip rules.

Forms are easy to make up... look better... and you save metal, working time and storage space. Customers tell us that the Broach is the fastest, easiest, most versatile equipment ever devised... that it pays for itself in a very short time. But why not see for yourself.



For Brochure and Prices —
Please Write:

UNIVERSAL MONO-TABULAR CORPORATION

715 N. CENTRAL EXPRESSWAY • RICHARDSON, TEXAS

(12 miles north of Dallas)



for jobs that look better...
better look to

Manifest Bond



When you want quality appearance — and
the stress is on economy — look to MANIFEST
BOND as your first choice.

MANIFEST BOND has excellent
bulk and the appearance of a
more expensive sheet . . . and is
moisture-controlled for more
accurate register, smoother
performance . . . a better-

- looking job throughout the entire run.
- In addition, MANIFEST BOND is surface-sized
and erases well . . . comes in
bright white and six business-
wise colors.

EASTERN



EXCELLENCE IN FINE PAPERS

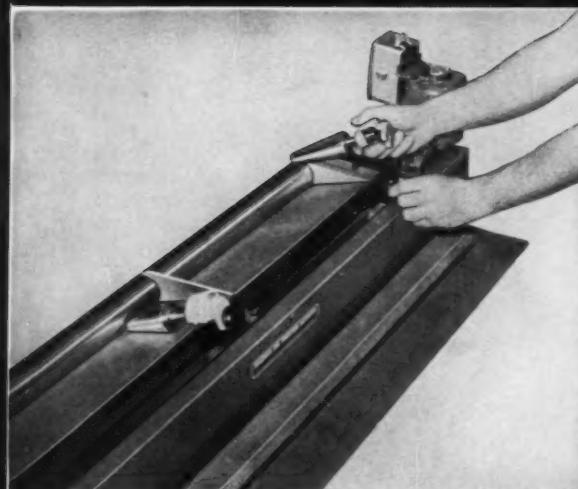
Ask your Franchised EASTERN
Merchant for a free sample
packet of MANIFEST BOND
today!

Manifest Bond

PRODUCTS OF EASTERN CORPORATION, BANGOR, MAINE • MANUFACTURERS OF FINE BUSINESS PAPERS AND PUROCELL® PULPS
MILLS AT BANGOR AND LINCOLN, MAINE • SALES OFFICES: NEW YORK, BOSTON, CHICAGO AND ATLANTA

Ink makers say:

“we can supply
a much better ink
when we know
our customers have
Baldwin
Ink Fountain
Agitators”



Here you see how Baldwin Agitators are used for split-fountain work. You just add an extra cone for each additional color.

Be sure to let *your* ink maker know your presses are equipped with Baldwin® Ink Fountain Agitators. Then he can supply you with the kind of ink he would like to make—one that will give you a stronger color and always feed evenly. Here's why:

The unique Baldwin cone *push-feeds* even the heaviest-bodied ink to the fountain roller. This means you never have to put any more ink in the fountain than the job at hand requires—you save ink right from the start! What's more, Baldwin's separate motor drive keeps ink mixed during press shutdowns so there is no ink-wasting skin to be fished out of the fountain when the press is started up

again. You can see why even owners of small presses report that ink-savings alone soon pay for their Baldwin Agitators.

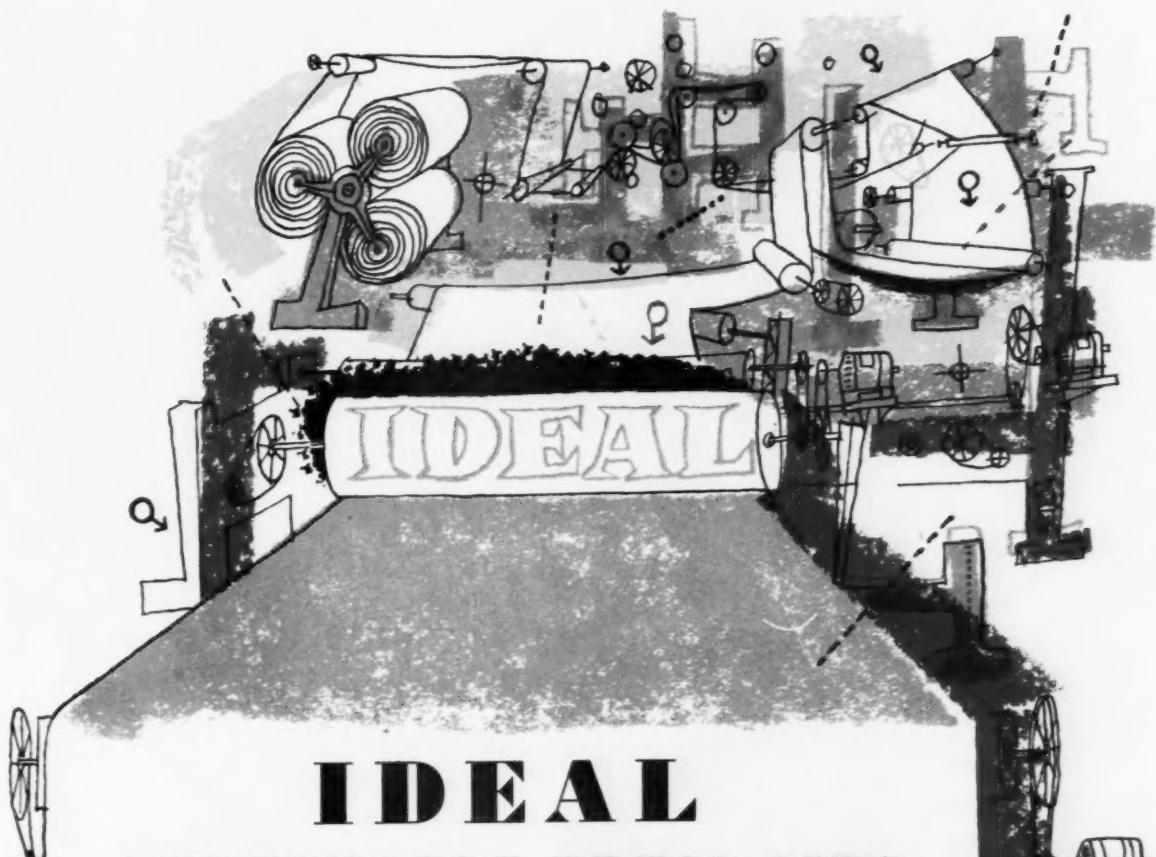
Here's another way Baldwin Ink Fountain Agitators reduce production costs: they save *time*. To begin with, there is no time-wasting manual stirring and the pressman can start the job quicker. On top of this, the Baldwin *cleans-in-a-minute* cone makes washups and color changeovers less of a chore for the pressman and reduces downtime to a minimum. *This is a fact!* On large or small presses . . . on even short runs . . . Baldwin Ink Fountain Agitators save time and ink. And that means *money* saved no matter how you figure it.

Baldwin Ink Fountain Agitators are licensed under Patent No. 2,234,754; other patents pending.

WILLIAM GEGENHEIMER CO., INC.

Manufacturers of Baldwin Ink Fountain Agitators • Baldwin Press Washers • Baldwin Water Stops • Baldwin Water Levels

80 Roebling Street
Brooklyn 11, New York
Phone: EVERgreen 8-5810



IDEAL DEPENDABLE PRESS AIDS

Ideal products help maintain pressroom efficiency and finished-product quality:

Ideal Graytone Lithograph Rollers
 Ideal Masterlith (Vulcanized Oil) Lithographic Rollers
 Lithocraft Lithographic Rollers
 Plast-O-Damp® System of Measured Moisture
 Synthox (Synthetic) Letterpress Rollers
 Ideal Typocraft (Solid Synthetic) Rollers
 Ideal Inkmaster (Vulcanized Oil) Distributor Rollers
 DX Synthetic Newspaper Rollers
 Flexocraft Rollers
 Impression Rollers (all types)
 Ideal Process Coated Rollers

Ace Graytone Rollers
 Coating and Varnishing Rollers
 Rotogravure Impression Rollers
 Ideal Photoengravers' and Litho Proof Rollers
 Waxing Machine Rollers
 Rubber Gluing Rollers
 Tanning Machine Rollers
 Rubber Friction Rollers (all types)
 Pull and Draw Rollers
 Rubber Blanket Rollers
 Fabric-Covered Rollers

Other Ideal Products Guaranteed to Render Exceptional Service

Ideal Process Surfacing
Machines
 Ideal Automatic Sectioning Machine (for split-fountain work)
 Cutting Rubbers
 Rollers Composition

Surfacing Compositions
 Special Rubber and Synthetic
Molded Items
 Rubber and Synthetic Plate Gums
 Sticktite Rubber Plate Adhesives
 RE-NU-ROL Roller and Blanket
Conditioner

IDEAL ROLLER & MANUFACTURING COMPANY

CHICAGO, ILLINOIS
2512 West 24th Street

LONG ISLAND CITY, N.Y.
21-24-39th Avenue

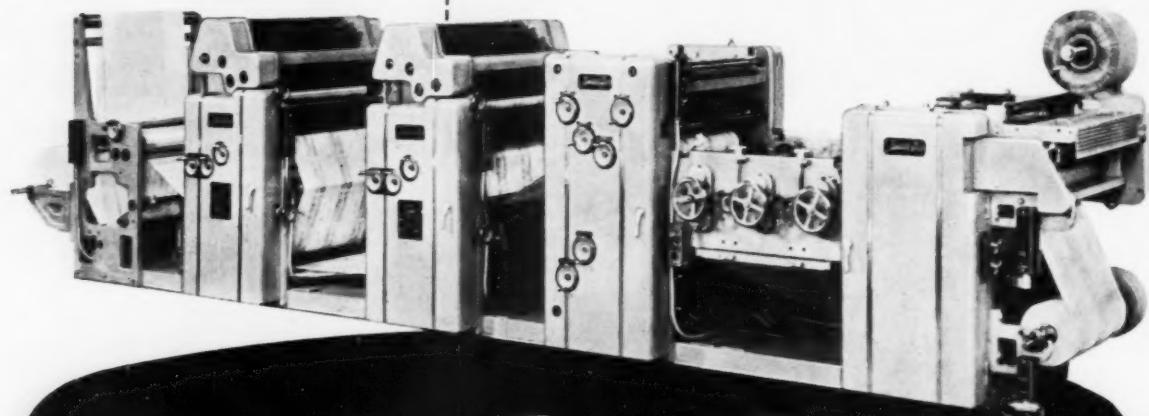
HUNTINGTON PARK, CAL.
60069 Maywood Avenue

CHAMBLEE, GA.
5218 Peachtree Road



only Speed Flex
has LINEARSCOPE

The electronic device that measures and sets the throw lengths on line hole punches while your press is operating at top speed. Manufactured by Western Gear, makers of all Speed-Flex presses marketed by Orville Dutro & Sons, Inc.



the new UNIT-TYPE **Speed Flex**
OFFSET and RUBBER PLATE PRESSES
offer these new material and labor saving features:

- Linearscope—automatic throw length control
- Unexcelled ink distribution
- Easy accessibility
- Electrically controlled water feed
- Automatic successive numbering throwoff and reset
- Electronic clutch selector
- Plus all the other Speed-Flex advanced features

Standard sizes: 13" web width by 16" and 17" cylinder circumferences
26" web width by 17", 21" and 22" cylinder circumferences

Deliveries: Usually 30 to 90 days.
Special sizes on delayed deliveries

For further information write, wire or phone collect



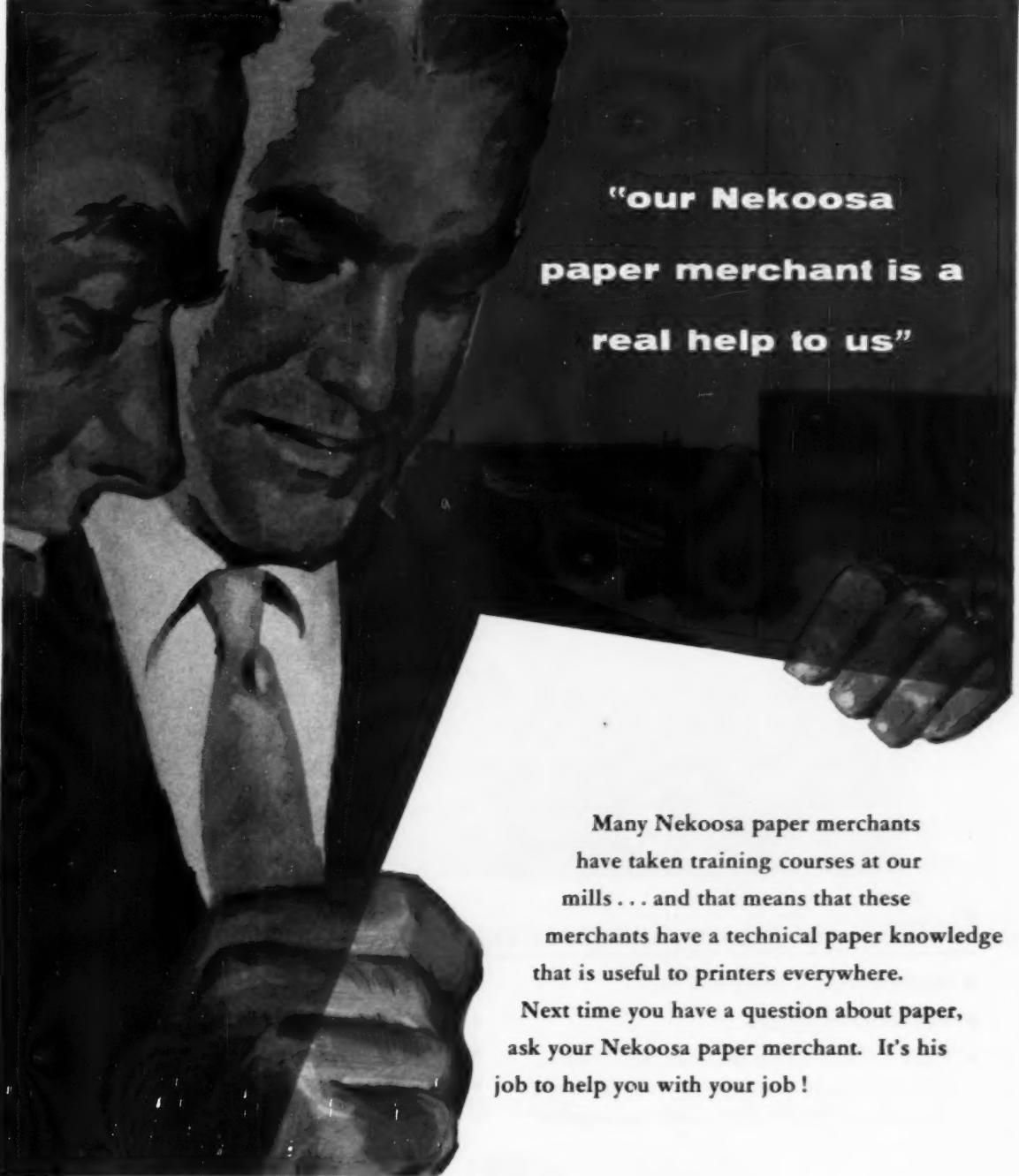
Orville Dutro & Son, Inc.

PRINTING PRESS SALES AND SERVICE

117 W. 9th St., Los Angeles 15, California
TRinity 8556

NEW YORK, N.Y.
1140 BROADWAY
MURRAY HILL 3-1253

CHICAGO, ILL.
81 W. VAN BUREN ST.
RANDOLPH 6-7977



"our Nekoosa
paper merchant is a
real help to us"

Many Nekoosa paper merchants have taken training courses at our mills . . . and that means that these merchants have a technical paper knowledge that is useful to printers everywhere. Next time you have a question about paper, ask your Nekoosa paper merchant. It's his job to help you with your job!

Nekoosa Bond • Ledger
Duplicator • Mimeo
Manifold • Master-Lucent
Offset • Opaque
ARDOR Register Bond and
companion ARDOR Papers

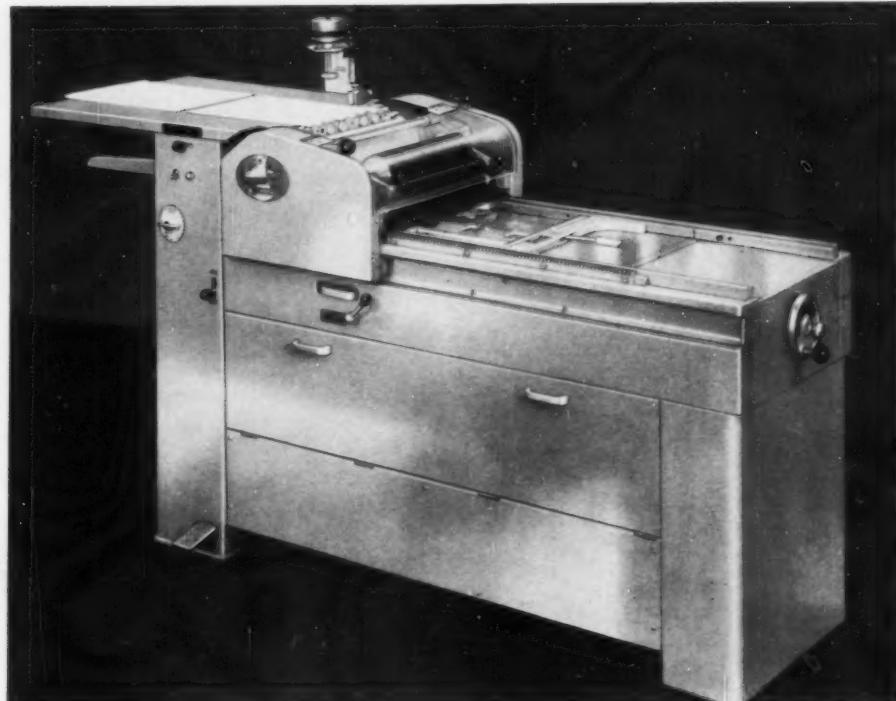


Nekoosa
PAPERS

NEKOOSA-EDWARDS PAPER COMPANY • PORT EDWARDS, WISCONSIN
MILLS AT PORT EDWARDS AND NEKOOSA, WISCONSIN, AND POTSDAM, NEW YORK

Vandercook Universal I

*Designed to have Universal Appeal to Printers, Typesetters and Plate Makers
All Over the World! Mass Produced for Greatest Value!*



Features...OF THE NEW VANDERCOOK UNIVERSAL I TEST PRESS...

- Maximum form or plate size 15"x22"
- Hand or power operated
- Plastic covered power inking system with 20-second form roller change and adjusting knobs for setting form roller height. No other adjustments required.
- Automatic washup
- Wedge type adjustable bed with range of .240"
- Automatic ink feed
- Automatic Short Travel Cylinder Trip
- Will print full length galleys



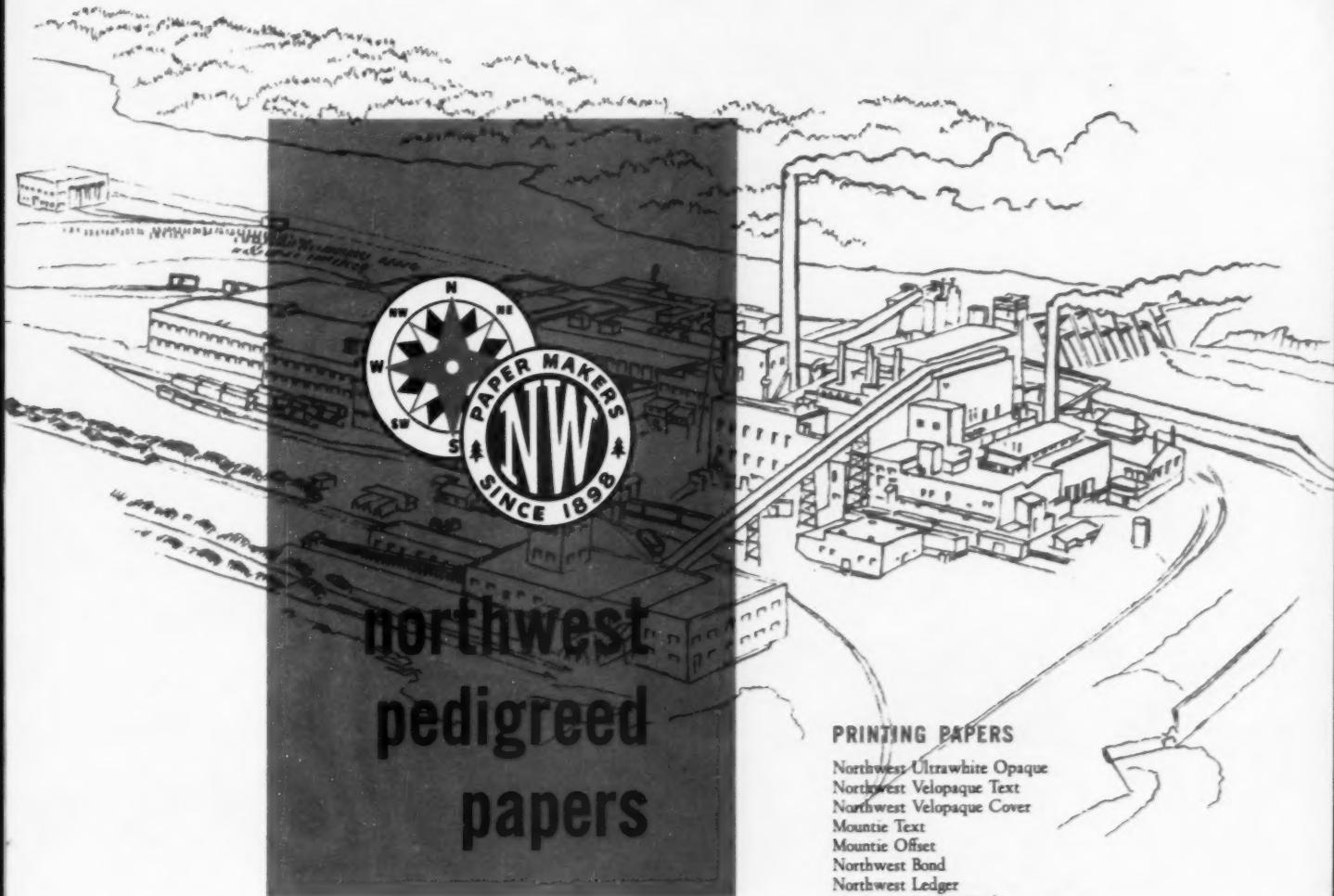
VANDERCOOK & SONS, INC.

General Offices, Research Laboratory, Demonstration Room & Factory
3601 West Touhy Avenue, Chicago 45, Illinois Phone: ROgers Park 1-2100

Eastern Sales and Service
205 W. 34th St., New York 1, N.Y.
Phone: BRyant 9-6270

In Canada
Sears Limited

Western Sales and Service
3156 Wilshire Blvd., Los Angeles 5, Calif.
Phone: DUnkirk 8-9931



northwest pedigreed papers

PRINTING PAPERS

Northwest Ultrawhite Opaque
Northwest Velopaque Text
Northwest Velopaque Cover
Mountie Text
Mountie Offset
Northwest Bond
Northwest Ledger
Northwest Mimeo Bond
Northwest Duplicator
Northwest Index Bristol
Northwest Post Card
Mountie E. F. Book
Mountie Eggshell Book
Carlton Bond
Carlton Mimeograph
Carlton Ledger
Carlton Duplicator
North Star Writing
Non-Fading Poster
Map Bond



THE NORTHWEST PAPER COMPANY, Cloquet, Minnesota

SALES OFFICES

Chicago 6, 20 North Wacker Drive
Minneapolis 2, Foshay Tower
Saint Louis 3, Shell Building
New York 17, 420 Lexington Avenue

Lithographed upon NORTHWEST VELOPAQUE TEXT 25x38—70 Pound



ENVELOPE PAPERS

Mountie
Northwest
Nortex White
Nortex Buff
Nortex Gray
Nortex Ivory
Carlton

CONVERTING PAPERS

Papeteries
Drawing
Adding Machine
Register
Lining
Gumming
Raw Stock
Cup Paper
Tablet



THE NORTHWEST PAPER COMPANY, Cloquet, Minnesota
Mills at Cloquet and Brainerd, Minnesota

northwest pedigreed papers

always make good printing better



COPYRIGHT 1938 BY

Dickinson



NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

The Inland Printer Now 75 Years Young

With this issue The Inland Printer marks its 75th year of life . . . You'll find this month's IP crammed, not only with our story, but with the life, history and future of your trade . . . our success is measured by the loyal and enthusiastic support received over the years from our subscribers and advertisers to whom this issue is dedicated.

Gov't Committee Agrees On Postal Rate Increase

House-Senate conference committee agreed on \$25½-million annual increase in newspaper, magazine mailing rates to begin Jan. 1, 1959 . . . 2nd class boost to be made in 3 annual 10% raises for reading material and 3 20% increases for advertising matter . . . conferees agreed to raise postcards to 3¢, but handwritten gov't cards to stay at 2¢. First class rates to go to 4¢ . . . GPO employees to get 7½% pay boost . . . increase in air mail, 3rd class rates still unsettled.

Washington Economists Say Tax Cut Coming

Washington economists feel tax cut is coming . . . both parties playing politics since '58 is election year . . . predictors say unemployment to rise when class of '58 graduates in June . . . Ike still holding out in hopes that business activity will rise.

Printing Sales Reports Show Volume Increasing

Recession still with us but reports coming in from all over U.S. indicate situation might be getting better . . . first quarter report from Standard Register Co. shows increase of 53% in incoming sales in March over January and February average . . . Brown & Bigelow reports 8% gain in March sales over same month in '57 . . . Printing Industries Assn. of Los Angeles reports net sale over \$1½-million for March, increase of 16.8% over monthly average for 1957.

Litho Awards Show To Open In Chicago

First showing of LNA's 8th Litho Awards competition will open at Chicago's Midland Hotel, May 20-22 . . . exhibition goes to Architectural League, 115 E. 40th St., New York City June 10-13 . . . for copies of awards catalog and arrangements for local exhibit write Herbert W. Morse, LNA, 597 Fifth Ave., New York 17.

(Over)

NEWSLETTER

(Continued)

Congressional Bill To Aid Small Firms

Faster depreciation for used machinery, other used property may be authorized by Congress . . . part of tax relief programs for small business . . . proposal states buyers of used machinery up to \$50,000 per year could use formulas for accelerated depreciation rates now available on new purchases.

Direct Mail Volume Rises By \$4-Million

Direct Mail Advertising Assn. reports advertisers in that medium spent over \$4-million more in first four months of 1958 than for same period in '57 . . . expenditures for 1958, through April 4, total \$450,824,089 compared with \$446,451,238 for same period last year.

New York Typo Union Plans Housing Project

New York Typographical Union No. 6 announced plans to build nonprofit, co-operative apartment development in NYC . . . 600 union members in middle income group have applied for apartments . . . \$11-million project to start construction in fall.

FTC Endorses Bill To Restrict Mergers

Federal Trade Comm. endorsed legislation requiring the gov't be given advance notice of merger by companies with combined assets over \$10-million . . . proposed bill would strengthen anti-monopoly laws.

NYC Printing Sales Show 8.8% Drop

New York metropolitan area March printing sales down 8.8% below same month last year . . . first quarter down 5.4% now running at annual rate of \$1,112,000,000 compared with '57 rate of \$1,175,000,000.

SBA Offers Booklet For Profit Building

New product ideas for small firms outlined in new booklet called "Wishing Won't Get Profitable New Products" . . . write Small Business Administration, Washington 25, D.C., for free copy.

Negotiations Under Way For Plant Purchase

J. W. Clement Co., Buffalo, N.Y., now negotiating with American Colortype Corp. for the purchase of one of the two Colortype plants in Chicago.

New High-Speed Collator Introduced

New collator, product of Hamilton Tool Co., introduced this month . . . folds up to 30,000 six-part, 8½-inch forms per hour . . . designed for continuous forms . . . see June IP for full details.

Yesterday-Today-Tomorrow

After one reaches maturity, birthdays become a time for counting how *young* one is. On the 75th Anniversary of its founding, THE INLAND PRINTER is, we believe, as youthful in spirit and as forward in outlook as it was back in '83. In this issue, our birthday offering, our editors do not dwell upon "the good old days."

They have, however, set aside our normal publishing plan. Emphasis is not primarily on what's new in the printing industry this month nor how fellow-printers are doing the job in a better way. Rather this is an issue to be reflected upon, to be kept and referred to.

Its special Anniversary material is divided into three major sections covering Yesterday, Today and Tomorrow.

YESTERDAY—the past 75 years—is summarized in an almanac of printing progress. "How we got where we are" is a story with many fascinating facets. For the discerning, the mirror of the past can give a glimpse of the future.

TODAY differs this month from other todays in THE INLAND PRINTER because attention is concentrated on persons rather than events. The hall of fame of 75 leading printers salutes those men who are doing most in their plants, in local groups, and on the national level to advance the industry.

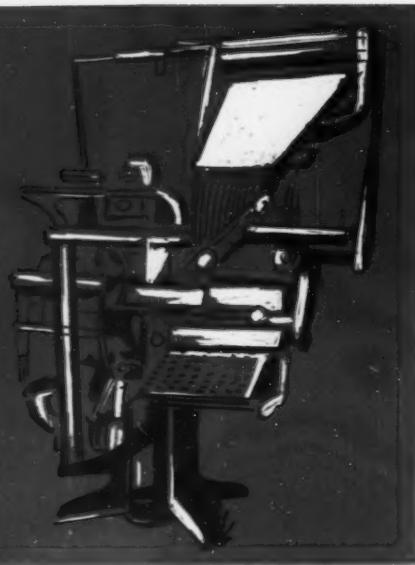
TOMORROW is prophecy, of course, but as it is forecast for the next 25 years, it is not mere ivory-tower daydreaming. With recording machines to capture the men as well as their ideas, our editors have talked with the research experts whose business it is to create our industry's tomorrow. The changes they are planning are those we will be living with before long.

Recognizing that progress is a rolling, evolutionary thing with one man's present being another's future, THE INLAND PRINTER is primarily concerned with charting the course ahead in printing. Indeed, that is the publication's reason for being.

Thanks to the discriminating appreciation of subscribers and advertisers (both circulation and advertising lineage are at an all-time high) and an enthusiastic and well-trained staff, THE INLAND PRINTER is better able to do its job than ever. It's a bigger job than ever, too. Greatly expanded research guarantees that more new products and more changes will come in the next 25 years than in the last 75.

At a *young* 75, THE INLAND PRINTER offers a prophecy, and a promise: It will be on hand another 75 years—and more—leading the printing industry toward an ever brighter tomorrow.

—J. J. O'NEILL



An Almanac Of 75

Copyright 1958 by Victor Strauss, P.O. Box 3, New York City 24

1883 - 1887 1883—THE INLAND PRINTER begins publication. 1884—First type slug composed on a Mergenthaler machine. 1885—Tolbert Lanston applies for his first U.S. patent on original invention of Monotype . . . Linn Boyd Benton, Milwaukee, invents punch cutting machine (all hot metal typesetting machines depend on this invention) . . . Wellington P. Kidder, Boston, develops a roll-fed platen press . . . Frederic E. Ives displays photomechanical three-color reproduction process in Philadelphia . . . Chandler & Price Co., Cleveland, Ohio, begins manufacture of platen presses . . . John Thomson develops improved platen press which became known as Colt's Armory press . . . R. Hoe & Co. introduces single bars for turning webs of paper on newspaper presses. 1886—First “Blower” machine invented by Mergenthaler is put into production at *New York Tribune*; publisher Whitelaw Reid coins name “Linotype” . . . First rotary newspaper press manufactured by Goss Printing Press Co., Chicago . . . Meeting of U.S. Type Founders Association at Niagara initiates American Point System . . . Frederic E. Ives introduces first crossline screen and becomes founder of modern halftone process . . . Seybold Machine Co., Dayton, Ohio, builds its first paper cutter. 1887—United Typothetae of America organized in Chicago . . . R. Hoe & Co. makes its first quadruple 32-page newspaper press with two folders . . . G. N. Fletcher, Alpena, Mich., becomes first successful sulphate paper mill in U.S.

1888 - 1892 1888—Frederic E. Ives publishes pinhole theory of halftone image formation . . . George Eastman, Rochester, N.Y., perfects his box camera and roll film . . . National Lithographers Association formed in Buffalo, N.Y. 1889—Ottmar Mergenthaler constructs his last and best linecasting machine, the Simplex . . . International Printing Pressmen and Assistants' Union of North America founded in New York. 1890—Max Levy, Philadelphia, develops precision manufacturing process for crossline screen . . . L. B. Benton designs Century type face for Century Magazine . . . International Typographical Union adopts first scale of wages for Linotype operators . . . Mergenthaler Linotype Co. organizes in Brooklyn . . . Cottrell delivers its first web perfector press. 1891—UTA adopts Code of Ethics at fifth annual convention . . . First Miehle press, invented by Robert Miehle, Chicago, installed . . . Harris Automatic Press Co., Niles, Ohio, builds its first press . . . 1892—Hoe builds newspaper press for printing halftones . . . New York photographer William Kurtz and Dr. Ernest Vogel of Berlin develop three-color halftone process.

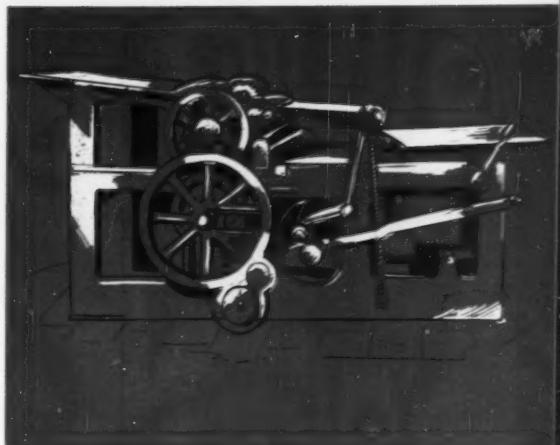


1893 - 1897 1893—Daniel Berkeley Updike founds the Merrymount Press at Boston . . . The *Boston Engraver and Printer* appears with a three-color process frontispiece designed as “Photography in Colors taken from Nature by W. Kurtz, Madison Square, New York, Printed in Three Colors on a Steam Press” . . . T. W. & C. B. Sheridan Co. introduces its first casemaking machine . . . THE INLAND PRINTER is among first to order Levy crossline screens for color work. 1894—Max Levy, Philadelphia, proposes diffraction theory of halftone image formation . . . Numerous fine specimens of color reproductions, made by Chicago pioneers, appear in THE INLAND PRINTER . . . packaging era begins as several automatic paper box-making machines are introduced. 1895—Hoe builds its first octuple or 64-page newspaper press . . . Smyth Manufacturing Co., Hartford, Conn., introduces its new casemaker . . . Harris Automatic Press Co. is incorporated in Niles, Ohio. 1896—Cliff Paper Co., Niagara Falls, N.Y., is first American paper mill to use electric power . . . *New York World* begins publication of Yellow Kid cartoon series, generally considered fore-runner of modern comic strips. 1897—National Association of Photoengravers is organized in Buffalo, N.Y. . . . Talbot C. Dexter invents the Dexter feeder . . . Dexter Folder Co. builds its first multiple signature, automatically-fed, wire stitching folder.

Years Of U.S. Printing Progress

Prepared expressly for *The Inland Printer* by Victor Strauss

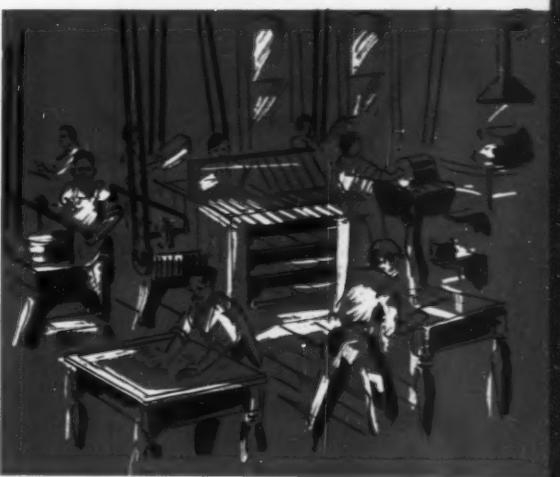
1898 - 1902 1898—Patent is issued to Henry A. Wise Wood for device to quick-change rolls of newsprint on web-fed presses . . . International Brotherhood of Bookbinders organized in Philadelphia . . . Mergenthaler Linotype Co. introduces two-letter matrices . . . Pressmen's Union requires all foremen to become Union members. 1899—Seybold introduces its first automatic clamp paper cutter . . . *Saturday Evening Post* appears for first time with cover printed in three colors and with first three-color advertisement. 1900—Henry A. Wise Wood patents automatic machine for casting curved stereotypes . . . New model of Monotype developed; machine becomes established in essential features . . . Machine Sales Co., Peabody, Mass., introduces New Era roll-fed platen press . . . Sheridan introduces power-driven gathering machines . . . International Photoengravers Union of North America organized in New York. 1901—Smyth Manufacturing Co. markets cloth cutting machine which produces rectangular sheets from roll of cloth . . . first electric motors attached to Linotypes . . . Hoe introduces first double sextuple or 96-page newspaper press . . . Cottrell builds multicolor web perfecting letterpress. 1902—Bertram Grosvenor Goodhue designs Cheltenham type face.

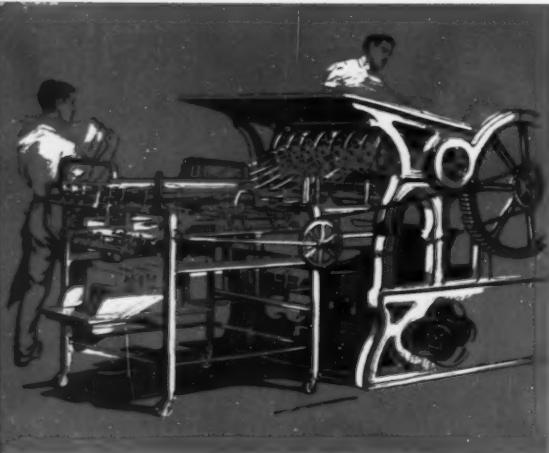


1903 - 1907

1903—International Typographical Union organizes strikes in commercial shops for eight-hour day . . . Frederic and Bertha Goudy start the Village Press . . . Seybold continuous book trimmer is put on market. 1904—Ira W. Rubel of Nutley, N.J., invents the offset lithographic press . . . Herman Horn and Harry Lithgoe introduce the Reich rotogravure press to U.S. . . . Dexter builds first hand and power bundling presses. 1905—Colgate advertisement printed in four-color process in *Saturday Evening Post* . . . Dexter builds its first paper cutters . . . Twin Cities Trade Composition Association is organized . . . Olaf Hedstrom introduces glassine paper into United States. 1906—Harris Automatic Press Co. ships its first offset lithographic press to Republican Banknote Co., Pittsburgh . . . G. W. Maxwell, San Francisco, is first to make paper milk bottles . . . National Association of Lithographers is incorporated. 1907—George H. Benedict introduces first photoengraving scale . . . new Goss folder increases newspaper production 50 per cent . . . Cottrell builds first single-impression cylinder, four-color press based on the McKee process.

1908 - 1912 1908—Hoe perfects high-speed rotary camless folder . . . McKee process of plate treatment used on Cottrell multicolor presses for magazine printing . . . Goss develops its first Duplex newspaper press with tubular plates . . . Printing Machinery Co., Cincinnati, introduces Warnock Diagonal Block and Register Hook System . . . Harris introduces its first small (15x18) offset lithographic press . . . Henry Lewis Bullen establishes Typographical Library of American Type Founders Co. in Jersey City, N.J. 1909—Club of Printing House Craftsmen of New York is founded . . . Harris develops its first automatic suction pile feeder . . . Goss develops first unit-style newspaper press . . . R. O. Vandecook develops his first improved letterpress proof presses . . . First International Printers Cost Congress meets in Chicago . . . plastics begin to be used in making of printing plates. 1910—UTA adopts Standard Cost and Accounting System . . . William C. Huebner works on a photographic typesetting machine and reproduces full-color picture in photolithography. 1911—Louis Flader, Chicago, establishes *Photoengravers Bulletin* . . . Pressmen's Union opens Technical Trade School . . . full-color gravure reproduction of painting by Stephen Horgan appears in *THE INLAND PRINTER*, supposedly first use of gravure in a magazine. 1912—Hoe builds first rotogravure web press in U.S. . . . First Intertype machine is demonstrated.





1913-1917 1913—Carnegie Institute trustees approve plan for Printing Department . . . Miller Saw Trimmer Co. of Pittsburgh (now Miller Printing Machinery Co.) introduces Miller feeder for platen presses . . . first Ludlow machine installed at *Chicago Evening Post* . . . Dexter Folder Co. acquires Kast insetting machine . . . first Intertype installed. 1914—New Printing Department at Carnegie begins to operate under Harry L. Gage . . . American Institute of Graphic Arts founded . . . first gravure section of *New York Times* appears . . . Walter Scott & Co. installs its first perfecting offset press for newspaper supplements . . . William Hood Dunwoody Industrial Institute organized in Minneapolis. 1915—Amalgamated Lithographers of America organized . . . Dexter Folder Co. builds first Kast Stitcher Feeder . . . Chicago convention of American Photoengravers Association establishes Standard Scale . . . Technical Association of Pulp and Paper Industry organized in New York. 1916—Label Manufacturers National Association organizes . . . National Association of Printing Ink Makers, Inc., established in New York. 1917—Wood Flong Corp. erects mill for manufacturing of dry mats for stereotyping . . . Direct Mail Advertising Association, Inc., organized . . . Dexter builds its first combing pile feeder.

1918-1922 1918—Saul Brothers of Chicago, first commercial printers to install a Ludlow . . .

First display Linotype put on market . . . Fletcher Douthitt patents his diaphragm system . . . Employing Bookbinders of America organized . . . Harris introduces 44x64 offset lithographic press with pile delivery. 1919—Brandtjen and Kluge, St. Paul, Minn., begin building automatic feeders for platen presses . . . Southern Institute of Graphic Arts organized in Nashville, Tenn., as Southern School of Printing . . . Duraplate Co., Philadelphia, begins to make plastic plates . . . first Dexter suction pile feeder built . . . International Association of Printing House Craftsmen organized. 1920—International Trade Composition Association organized as branch of UTA in Chicago . . . oversewing machine is developed . . . Advertising Typographers Association organized in New York . . . AIGA holds first annual exhibition of "Fifty Books of the Year" . . . Harris puts 44x64 two-color offset lithographic press on market. 1921—UTA begins annual "Ratios of Printing Management." 1922—Daniel Berkeley Updike publishes his comprehensive study of *Printing Types, Their History, Forms and Use* in two volumes . . . Chandler & Price Co., Cleveland, puts Craftsmen Press on market.

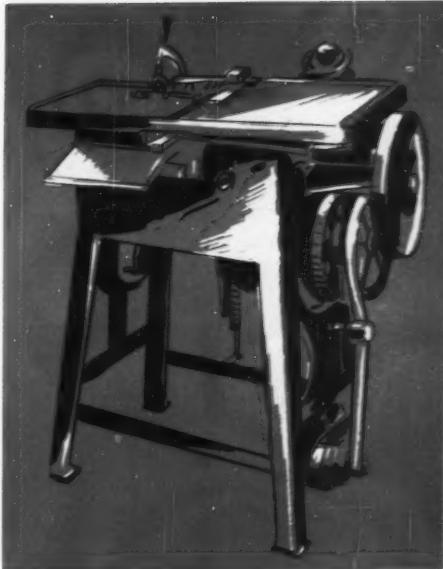


1923-1927 1923—Penrose Annual shows examples of phototypesetting produced by Arthur Dutton's Photoline machine . . . National Machine Corp., Hartford, and John Thomson Press Co. of Long Island merge under name of Thomson-National Press Co. . . . First Dexter sheet metal feeder built . . . Du Pont begins production of cellophane after purchasing American rights to Swiss patent. 1924—Lithographic Technical Foundation incorporated . . . Monotype reintroduces Baskerville type face . . . Dexter arranges to supply Miehle presses with feeders. 1925—Central Printing Trades Continuation School founded in New York City (in 1938 the name is changed to New York School of Printing). 1926—Cottrell builds its first four-color web-perfected press . . . Jean Berlé process of printing with rubber plates and water color inks developed . . . Bakelite Co. begins development work on plastic plates . . . National Association of Employing Lithographers changes name to Lithographers National Association, Inc. 1927—American Photoengravers Association publishes *Achievement* edited by Louis Flader . . . UTA merges its printing school with Carnegie's Department of Printing . . . Harris Automatic Press Co. becomes, through mergers, Harris-Seybold-Potter Co. . . . Monotype cuts Perpetua type face . . . Advertising Typographers Association of America is organized.



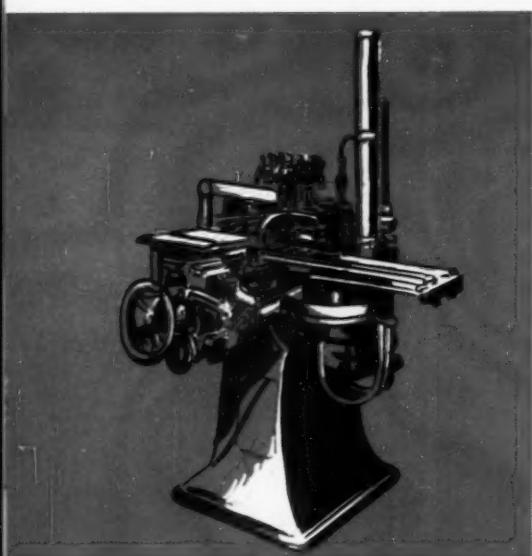
1928 - 1932

1928—Ernest S. Ballard, Eureka, Cal., receives first patent for his method of making gravure cylinders . . . I. G. Farben proposes magnesium as metal for photoengraving . . . Weiss type family cut in Germany by parent firm of Bauer Alphabets, New York . . . Harris builds two 80-inch web offset presses. 1929—Eastman Kodak establishes Graphic Arts Sales Division . . . Monotype cuts Bruce Rogers' Centaur type face . . . Institute of Paper Chemistry organized in Appleton, Wis. . . . William Addison Dwiggins, well-known type face designer, begins association with Mergenthaler Linotype Co. 1930—Dexter acquires Cleveland Folding Machine Co. . . . Brandtjen and Kluge, Inc., St. Paul, Minn., begin building platen presses . . . Bauer Type Foundry completes Futura series designed by Paul Renner. 1931—Wood Autopaster is introduced . . . Eastman Kodak Co. markets Kodalith film, first Kodak product developed for printing industry . . . Intertype develops quadding and centering system . . . Harris installs its first four-color offset press . . . Lithographic Technical Foundation develops paper hygrometer . . . Inter-Society Color Council is organized. 1932—LTF pioneers pH control and use of Baumé hydrometer . . . synthetic rubber introduced and development work on rubber printing plates stimulated . . . Linotype self-quadder is offered to trade . . . Seybold introduces automatic spacer on paper cutters . . . Teletypesetter is commercially introduced.



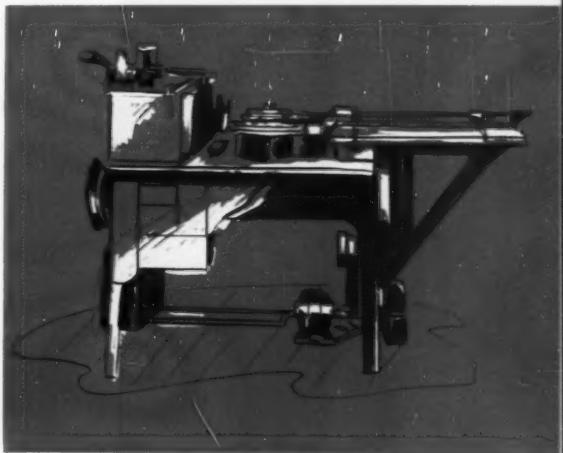
1933 - 1937

1933—LTF develops Lithotine, harmless substitute for dermatitis-causing turpentine . . . Book Manufacturers Institute is organized in New York . . . Chemco introduces strip film cameras . . . National Association of Photo-Lithographers is founded in New York . . . Ludlow Ruleform Matrices put on the market . . . Intertype cuts Cairo type face . . . Folding Paper Box Association of America is founded. 1934—LNA's board of directors designated as National Lithographic Code Authority . . . Dexter acquires Brackett trimmer . . . Kodalith paper-base stripping film put on market . . . Goss develops rotogravure press operating at speed of 1,200 feet per minute. 1935—Eastman Kodak introduces Kodachrome . . . Intertype cuts Vogue type face family . . . LTF begins work on contact screen . . . International Graphic Arts Education Association founded. 1936—Miehle introduces first unit-style sheet-fed offset lithographic presses . . . Aller bimetallic litho plate developed . . . Intertype begins research on Fotosetter . . . Cottrell introduces its first double four-color web press with heating and cooling system for drying. 1937—Hoe builds four-color web perfecting offset press . . . Rochester Institute of Technology establishes Department of Printing . . . first Dexter high-speed perforating Quad folder built . . . Cottrell acquires Claybourn Process Corp. of Milwaukee . . . Hoe builds four- and six-color sheet-fed offset presses without transfer cylinders between units . . . Arthur Dultgen receives U.S. patent for his process of making gravure cylinders.



1938 - 1942

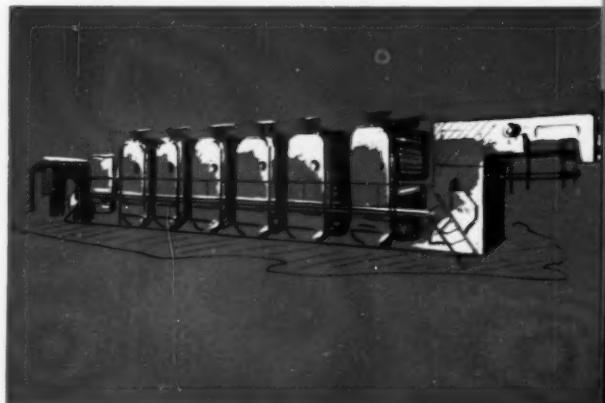
1938—Vandercook & Sons, Inc., Chicago, begins development program of premakeready methods and introduces gauges for measuring plates, type and slugs . . . Massachusetts Institute of Technology establishes Dard Hunter Paper Museum at Cambridge, Mass. . . . Rudolf Ruzicka begins association with Linotype Co. . . . Dexter acquires Cross Feeder . . . Chester A. Carlson invents Xerography. 1939—Kodak introduces Orange Contact Screen . . . General Electric offers first integrating exposure light control instrument . . . Bishop-Stansel plate treating system installed at McCall Corp., Dayton, Ohio . . . LTF Inkometer, instrument for testing inks under operating conditions, is developed . . . Donald B. Alnutt patents synthetic etching powder. 1940—silver spray replaces graphite process in electrotyping . . . PMC die cutting machine introduced . . . Goss develops high-speed two- and four-color magazine presses with jaw folders . . . Harris organizes chemical division . . . Seybold tests experimental hydraulic clamp for paper cutters. 1941—Printing industry mobilizes for World War II . . . Mergenthaler Linotype cuts Fairfield type face . . . Harris develops mobile 17x22 press for U.S. Army. 1942—Vinyl molding for electrotyping developed at Battelle Memorial Institute.





1943 - 1947 1943—Kodak Magenta Contact Screen put on market . . . two Dow research men receive patents on magnesium alloy for photoengraving. 1944—Time, Inc., begins a graphic arts production research program . . . New Jersey Zinc Co. develops Cronak process for protecting zinc plates against oxidation . . . Higgonet and Moyroud work on photographic typesetting machine in France; later becomes U.S.-developed Photon. 1945—Printing Industry is organized by merging UTA with Wartime Joint Committee on Government Relations of the Commercial Printing Industry and the Printers National Association . . . Dow-metal, known as Zomag, introduced to photoengraving industry. 1946—Time, Inc., graphic arts research department starts development work on electronic color scanner in conjunction with Kodak . . . first Vandercook four-color proof press built . . . E. P. Lawson Co. introduces its line of paper cutters . . . Cottrell installs first of new high-speed magazine presses . . . Eastman Kodak introduces Ektachrome film . . . Harris-Seybold-Potter Co. changes name to Harris-Seybold Co. . . . Intertype's Fotosetter tested in Government Printing Office . . . National Printing Ink Research Institute, Inc., established at Lehigh University, Bethlehem, Pa. 1947—Pressmen's Union and Union Employers Section of PIA sign first arbitration agreement and agreement on apprentice standards . . . Eastman Kodak introduces Autopositive material . . . IPI develops trimetal lithographic printing plate.

1948 - 1952 1948—Miehle introduces sheet-fed single and multicolor rotary letterpresses . . . Brunk desensitizing process developed at LTF. 1949—Research and Engineering Council of Graphic Arts Industry organized . . . presensitized lithographic plates commercially accepted . . . new plastic adhesive binding process developed . . . Technical Association of the Lithographic Industry founded in Chicago . . . Time, Inc. introduces bimetallic Lithure offset plate . . . Screen Process Printing Association organized in Chicago . . . Gravure Technical Association founded. 1950—Intertype demonstrates first Fotosetter . . . Printing Developments, Inc. demonstrates Scanner in New York City . . . Harris builds 50x72 offset press . . . Lawson Electronic Spacing Cutter put on market . . . Friden Justowriter automatic tape-operated composing machine introduced. 1951—Eastman Kodak launches short-run three-color process . . . Education Council of Graphic Arts Industry established . . . E. P. Lawson introduces its Rapid Trimmer. 1952—Kodak Photo Resist on market . . . LTF Pick Tester developed . . . TALI becomes Technical Association of Graphic Arts.



1953 - 1958 1953—Eastman Kodak introduces Kodalith Autoscreen Ortho Film . . . Vandercook introduces Lite-Base plate mounting system . . . Time, Inc. markets Lithengrave offset plate . . . Dow Etching Process announced . . . Alco process of making gravure cylinders invented . . . Cottrell becomes part of Harris-Seybold. 1954—PDI Electronic Color Scanner on market . . . Photon being field tested . . . German Klischograph engraver introduced to U.S. 1955—Seybold introduces new Saber line of cutters . . . Fairchild Scan-A-Sizer on market. 1956—Harris builds eight-color web offset press . . . first Photon introduced to market . . . Harris buys Lithoplate, Inc. . . . Dexter joins Miehle organization . . . Kodak Type C color prints announced . . . Miehle introduces Lithoprint offset press . . . 1957—Horace Hart heads new Printing and Publishing Division of U.S. Department of Commerce . . . Du Pont working on new plastic letterpress engraving plate . . . Harris-Intertype Corp. organized . . . Miehle-Goss-Dexter formed . . . Time Inc. begins plant testing on nylon letterpress plate . . . E. P. Lawson Co. joins Miehle-Goss-Dexter . . . Linotype's Linofilm being field tested . . . powderless etching method announced . . . first Monophoto installed in Philadelphia. 1958—American Type Founders introduces new phototypesetter . . . New Macey saddle-gatherer on market . . . THE INLAND PRINTER observes its 75th Anniversary.



The Inland Printer Presents 75 Industry Leaders

THE INLAND PRINTER proudly presents on the next two pages a list of 75 outstanding leaders in the commercial printing industry of the United States. Gathered over a period of several months, some 200 nominations were submitted to a secret panel of judges for the final choices. The figure of 75 was selected in observance of THE INLAND PRINTER's 75th Anniversary being celebrated this year. Obviously, many deserving men were of necessity omitted because the figure was restricted to 75. In this issue we present ten photographs and biographical sketches, not necessarily in alphabetical order; others will appear in later issues this year.



75 Industry Leaders

75 Leaders Of The Commercial



W. B. ALLEN, SR., president of Allied Printers and Publishers, Inc., Tulsa, Okla., was born in Bloomington, Ind. During the depression of 1930 Mr. Allen came to Tulsa as a stone draftsman. Due to lack of construction work, he entered the printing industry as a salesman. In 1943 Mr. Allen started his own printing plant with only five employees. Today his plant is a large, modern offset-letterpress house specializing in multicolor work. Mr. Allen is active in his local graphic arts association work.

A. J. BAIRD, president of Baird-Ward Printing Co., Nashville, Tenn., was graduated from Carnegie Institute of Technology's Department of Printing. He has been with Baird-Ward since 1920. He has been a member of the board of directors of United Typothetae of America and of Printing Industry of America. Mr. Baird has been actively interested in employer-employee relations and is a recognized speaker in that field. He was recently elected president of the Tennessee Manufacturers Association.



PETER BECKER, JR., owner of Arrow Service, Washington, D.C., has been in the printing industry since 1921. Until 1944 he was majority owner of Standard Press. He retired to become the treasurer of Kiplinger Washington Letters in 1944-45. He was later a reporter and then management consultant to printing and paper firms. He has owned Arrow Service since 1948. He is a past president of Graphic Arts Assn. of Washington. Since 1950 he has edited PIA Annual Ratio Studies and is author of numerous articles.



MILTON E. BELL, a partner of Abbott, Kerns & Bell Co., Portland, Ore., entered the printing industry in Seattle in 1926 as a salesman for the Far West Lithographing and Printing Co. After 14 years there he joined the sales staff of his present company, becoming sales manager and later a partner. He is a former president of the Oregon Printing Industry and is on its board of directors. Mr. Bell has held posts in the Oregon Advertising Club and Direct Mail Advertising Association and is active in civic work.



FRED BOWMAN, president of Bowman Printing Co., Oklahoma City, Okla., studied journalism at University of Oklahoma and then entered the printing business in 1931. In 1945 he joined Smythe and Smythe, the printing firm which he purchased two years later and named Bowman Printing. Mr. Bowman is past president of Printing Industry of Oklahoma City, a national director of Printing Industry of America, board member of Master Printers Section of PIA, and also on the Sales Management Committee of PIA.

Here Are 75 Of The Top Leaders

W. B. ALLEN, SR.
President, Allied Printers & Publishers
Tulsa, Okla.

A. J. BAIRD
President, Baird-Ward Printing Co.
Nashville, Tenn.

PETER BECKER, JR.
Owner, Arrow Service
Washington, D.C.

MILTON E. BELL
Partner, Abbott, Kerns & Bell Co.
Portland, Ore.

FRED W. BOWMAN
President, Bowman Printing Co.
Oklahoma City, Okla.

HARRY E. BRINKMAN
President, Cincinnati Lithograph Co.
Cincinnati, Ohio

WILLARD E. BROWN
Asst. Vice-Pres., Judd & Detwiler
Washington, D.C.

WILLIAM R. BROWN
President, Chas. E. Brown Printing Co.
Kansas City, Mo.

HARRISON CHANDLER
Vice-President, Times-Mirror Press
Los Angeles, Calif.

FELTON COLWELL
President, Colwell Press
Minneapolis, Minn.

HAROLD N. CORNAY
President, Press of H. N. Cornay
New Orleans, La.

GEORGE H. CORNELIUS
President, Cornelius Printing Co.
Indianapolis, Ind.

MORRIS W. DAVIDSON
Board Chairman, Courier-Journal
Printing Co.
Louisville, Ky.

WARREN H. DEAL
Chairman, Agency Lithograph Co.
Portland, Ore.

ALEX DITTLER
President, Dittler Brothers
Atlanta, Ga.

GAYLORD DONNELLEY
President, R. R. Donnelley & Sons Co.
Chicago, Ill.

W. CAREY DOWD III
President, Dowd Press, Inc.
Charlotte, N.C.

CARL E. DUNNAGAN
Chairman, Inland Press
Chicago, Ill.

WILLIAM H. EGAN
President, Egan Co.
Dallas, Tex.

FRANCIS N. EHRENNBERG
President, Blanchard Press, Inc.
New York City

WILLIAM FEATHER, JR.
President, William Feather Co.
Cleveland, Ohio

SAMPSON R. FIELD
President, Publishers
Printing-Rogers Kellogg Corp.
Long Island City, N.Y.

PETER S. FRY
President, Pioneer Printing Co.
Glendale, Calif.

W. HARVEY GLOVER
President, Sweeny Lithograph Co.
Belleville, N.J.

EUGENE H. GORDON, SR.
Board Chairman
Rand Avery-Gordon Taylor
Boston, Mass.

REUEL D. HARMON
President, Webb Publishing Co.
St. Paul, Minn.

WALTER F. HEER, JR.
President, F. J. Heer Printing Co.
Columbus, Ohio

HAROLD L. HOLDEN
President, Holden Printing Co.
Minneapolis, Minn.

DIXIE M. HOLLINS
President
St. Petersburg Printing Co.
St. Petersburg, Fla.

RICHARD JACKMAN
President, Rumford Printing Co.
Concord, N.H.

E. W. JACKSON
Board Chairman, Stock Co.
Austin, Tex.

ALLERTON H. JEFFRIES
President, Jeffries Banknote Co.
Los Angeles, Calif.

OTIS H. JOHNSON
President
Rufus H. Darby Printing Co.
Washington, D.C.

ROBERT G. KELLEY
President, Columbus Bank Note Co.
Columbus, Ohio

H. R. KIBLER
Asst. to President
W. F. Hall Printing Co.
Chicago, Ill.

ARTHUR H. KINSLY
Board Chairman
George H. Buchanan Co.
Philadelphia, Pa.

M. G. LEWIS
President, M. G. Lewis Printing Co.
Jacksonville, Fla.

Printing Industry Of The U.S.

In Commercial Printing Industry

CARL F. LEZIUS

Vice-President, Lezius-Hiles Co.
Cleveland, Ohio

ALBERT LOVE

President, Foote & Davis, Inc.
Atlanta, Ga.

WALTER F. McARDLE

President, McArdle Printing Co.
Washington, D.C.

A. G. McCORMICK

President, McCormick-Armstrong Co.
Wichita, Kan.

HARVEY F. MACK

Board Chairman, Mack Printing Co.
Easton, Pa.

JOSEPH F. MATLACK

Vice-President, Edward Stern & Co.
Philadelphia, Pa.

WILLIAM MANEKE

President, Maneke-Kimzle Printing Co.
Tulsa, Okla.

J. TOM MORGAN, JR.

President, Litho-Krome Co.
Columbus, Ga.

KENNETH P. MORSE

Vice-President, Standard Register Co.
Dayton, Ohio

CLYDE K. MURPHY

Vice-Pres., Blackwell Wielandy Co.
St. Louis, Mo.

A. F. OAKES

President, Charles Francis Press
New York City

FRANK F. PFEIFFER

President, Reynolds & Reynolds Co.
Dayton, Ohio

ROBERT F. RADKE, SR.

President, Rad-Mar Press
Toledo, Ohio

FRANK C. R. RAUCHENSTEIN

President, Cavanagh Printing Co.
St. Louis, Mo.

RONALD R. RENNY

President, Craftsman Press
Seattle, Wash.

CHARLES E. SCHATVET

President, Guide-Kalkhoff-Burr
New York City

E. F. SCHMIDT

President, E. F. Schmidt Co.
Milwaukee, Wis.

C. WILLIAM SCHNEIDERREITH

Partner, Schneidereith & Sons
Baltimore, Md.

J. WALLACE SCOTT, JR.

President, Allen, Lane & Scott
Philadelphia, Pa.

MENDEL SEGAL

Managing Partner, Stein Printing Co.
Atlanta, Ga.

LESLIE C. SHOMO

Vice-President
National Publishing Co.
Washington, D.C.

ROBERT L. SORG

President, Sorg Printing Co.
New York City

C. HOWARD THOMAS

Vice-President
National Publishing Co.
Philadelphia, Pa.

RALPH C. THOMAS

President
Speaker, Hines & Thomas, Inc.
Detroit, Mich.

DONALD B. THRUSH

President, Thrush Press, Inc.
New York City

E. J. TIPPETT, JR.

President, Toledo Printing Co.
Toledo, Ohio

EDWARD J. TRIEBE

Vice-President, Kingsport Press
Kingsport, Tenn.

ELMER G. VOIGT

Member of Board
Western Printing & Lithographing Co.
Racine, Wis.

KURT E. VOLK

President, Kurt H. Volk, Inc.
Bridgeport, Conn.

WILLIAM H. WALLING

Board Chairman, Publishers
Printing-Rogers Kellogg Corp.
Long Island City, N.Y.

W. H. WALTERS

President, United States Printing
& Lithograph Co.
Cincinnati, Ohio

PENN R. WATSON, SR.

President, William J. Keller, Inc.
Buffalo, N.Y.

OTIS E. WELLS

President, Western Lithograph Co.
Wichita, Kan.

ARTHUR A. WETZEL

President, Wetzel Brothers
Milwaukee, Wis.

JOHN S. WILLIAMS

President, Williams & Marcus Co.
Primos, Pa.

ARTHUR W. WINTER

President, Evans-Winter-Hubb, Inc.
Detroit, Michigan

HARRY H. WISNER

President, Case-Heyt Corp.
Rochester, N.Y.

JOHN M. WOLFF, JR.

Vice-President
Western Printing & Litho Co.
St. Louis, Mo.

HARRY E. BRINKMAN, president of Cincinnati Lithographing Co., Inc., Arrow Press, and Ohio Press Printing Co., is a past president of the Lithographic Technical Foundation and is presently on the executive committee of its board of directors. He is a past president of Miami Valley Lithographers Association. He is a former president and now is a member of the board of the National Association of Photo-Lithographers. Mr. Brinkman is also the chairman of the combined Graphic Arts Education Committee of Cincinnati.



WILLARD E. BROWN, assistant vice-president of Judd & Detweiler, Inc., Washington, D.C., joined the company in 1927 and worked in several plant jobs until he became production manager in 1935. After army service as Printing Procurement Officer he returned to Judd & Detweiler as a salesman and was elected to the management council. Mr. Brown is a member of PIA's Sales Management Committee and is active in planning its sales management conferences. He teaches for the Washington Graphic Arts Assn.



WILLIAM R. BROWN, president of Charles E. Brown Printing Co., Kansas City, Mo., started in the printing business in 1925 as a salesman and was elected president of his firm in 1944. He is president of the Graphic Arts Association of Kansas City and was chairman of the Printing Week Committee for the past two years. Mr. Brown is a former president of the Rotary Forms Council and is a board member of the Rotary Business Forms Section of PIA. He is a member of several civic and business organizations.



HARRISON CHANDLER, vice-president and board member of Times-Mirror Press, Los Angeles, has been with the firm since 1927. He has served several terms since 1937 as a director or officer of Printing Industry of Los Angeles. Mr. Chandler has been on the local executive committee of the Master Printers Section of PIA. He has been a member of the Research Committee of Lithographic Technical Foundation, served on the Council of Graphic Arts Industry scholarship fund board, and is in several other groups.



HAROLD N. CORNAY, SR. is president and general manager of the Press of H. N. Cornay, Inc., New Orleans, which began full-time operations in 1933. Mr. Cornay was a member of Printing Industry of America's original board of directors. He has been on the executive committee, steering committee, the Master Printers Section board, and chairman of the MPS union label committee. He was Printing Industry of New Orleans' first president, an officer of Label Manufacturers National Assn., and is in other groups.



Additional biographical sketches and photographs (not necessarily in alphabetical order) will appear in forthcoming issues

What's Ahead For The Printing

Inland Printer staff members interview nationally-known experts for views on what



An Interview With

DR. MARVIN C. ROGERS
Graphic Arts Consultant
Flossmoor, Ill.

An Interview With

ROBERT E. ROSSELL
Managing Director
Research and Engineering Council
of the Graphic Arts Industry
Washington, D.C.



Q.—What in your opinion are likely to be the outstanding developments in the graphic arts industry during the next 25 years?

A.—I think it is likely that the trend of all development will go toward one major effort, that of altering the entire process of printing from composition through the bindery so that it is much more nearly automatic. For much of our printed product we can no longer afford the individual craftsmanship that continues to raise costs and freeze out some of the business printers should be getting.

There is a lot of routine type of printing, for example the publications, that can be made semi-routine. When this takes place and the machine gets on the job, more work can be done for the same cost. Such changes will not put men out of jobs; they will bring new business likely to create more jobs and we must look forward to them.

I think that in the future copy is going to have to be prepared rather accurately by a typewriter or some similar machine. It's entirely possible that the large share of straight matter, particularly editorial copy, will be fed into a machine and come out set as type, either on film or in metal, depending on the process used. I'm not so sure that this kind of thing is even 25 years away for routine type of work. I think it's well inside 25 years, and we'll find at least certain kinds of routine work set simply by putting a card into a slot and having type or film come out the other side.

The copy will have to be prepared in a much different manner than anything that you get now or anything that you're preparing. It may be typewritten or it may be typed so that it becomes the punch card sort of thing. It might be a tape, but at any rate it's going to be the sort of thing that gets around this business of having a high cost machine tied up while a man figures out what it is that you want to reproduce.

Q.—Do you think it will ever be possible to correct copy of that kind in longhand or will it have to be typed perfectly?

A.—That's a long way off. There are some of these character recognition devices being used now. Apparently, in order to make them work at the present time, we're having to design new characters because characters like the "b" and the "d" or the "e" are too hard to recognize. This thing is in its elemental stages now, but with a lot of effort in the next 25 years it can change tremendously so that it may eventually be as good as you or I at recognizing characters.

Q.—Do you think then that the phototypesetting machines have quite a future?

(Continued on page 160)

Q.—What do you believe the future holds for the printing industry in general during the next 25 years?

A.—I think the industry during the next 25 years is going to be entirely different than we see it today. The industry today is too complacent. We do things as our fathers and grandfathers did. The time has come when we must be able to measure what we are doing. We give our craftsmen almost anything in the way of materials and then they have to engage in time-consuming operations to make up for whatever precision we are lacking or for whatever measurement we did not make.

In the future the industry is going to be more alive to the better techniques that we are using to a very limited extent today or that we know are just coming into being. In this connection we think mostly of electronics. For example, only the other day the question was posed as to whether we could convert an IBM code to a Teletypesetter code. How much simpler some of our operations would be if we could take the product of these high-speed electronic devices and other processing equipment and convert it directly into type. Upon investigation, we find this has been done experimentally.

Q.—Do you believe that a machine can be developed to "read" typewritten copy, copyreader's corrections and all, and convert it into some kind of tape or signal that could be fed into a typesetting machine?

A.—It may be possible. We have discussed it in various groups and some persons believe it can be done. It is interesting to note that one newspaper publisher has asked for a proposal on just this sort of machine. Before it could be done, certain standards would have to be developed. The simplest machine that would do a job on typewritten copy would be one that would "read" copy from a particular typewriter. You would then be able to convert or adapt any standard typewriter to the scanning process. It would not be necessary to use magnetic ink or anything like it. Special letter formations wouldn't be required either, and the scanner might be able to read a certain amount of inserted corrections or additions.

Q.—Do you believe magnetic inks or fluorescent printing will have any influence in future printing methods?

A.—The Bank of America on the West Coast originally sponsored research to develop the magnetic ink approach on checks and other bank papers to facilitate handling on special machines that would read code lines printed in magnetic ink on the checks. The Bank of America has cooperated with Stanford Research and has turned its project over to General Electric at a

(Continued on page 164)

Industry In The Next 25 Years?

machines and methods may be developed for the commercial printing industry by 1983



An Article By

RAYMOND BLATTENBERGER
Public Printer of the
United States
Washington, D.C.



An Interview With

WILLIAM C. HUEBNER
Graphic Arts
Consulting Engineer
Mamaroneck, N.Y.

(This article has been adapted from a talk entitled "The Future of Lithography," which Mr. Blattenberger presented at the recent convention of the Lithographers National Association.)

I know of no better way to demonstrate my faith in the future of lithography than to report that I have installed 21 new offset presses in the Government Printing Office in the past several years. Today, as in the industry at large, lithography has invaded almost every class of printing being produced for the government. The GPO is now producing about 40 per cent of its output by offset.

Established in 1861, the Government Printing Office was and is a traditional institution in the industry. But an alert craftsman doesn't need to be put in a rut by tradition, and many of the more experienced Government Printing Office workers and officials have demonstrated, and continue to demonstrate, a lively interest and curiosity about the new trends, new practices, and new procedures.

It does not appear that the Government Printing Office was ever startlingly behind the average firm in the commercial printing industry. This theory is strengthened by the fact that there has always been a ready market demand for the numerous presses that we have removed to make way for faster and more modern equipment. When I came to the GPO in 1953, I found it performing a very capable job. It was not, however, staffed or equipped to handle thousands of incoming jobs that were naturals for offset. It was not fully exploiting the tremendous advances that had been made in offset lithography.

The GPO had an ideal opportunity in 1926 to take the lead in the then relatively new photolithographic process. It had a large photoengraving section equipped with cameras and staffed with personnel who knew how to make negatives and handle photographic copy. Opaquing and stripping were nothing new to them. It had experience with camera copy. It had a layout section accustomed to organizing loose ends of copy and arranging it in an effective manner. We had a staff of chemists, inkmakers, and other laboratory people in our Division of Tests and Technical Control. With this head start on almost any other letterpress printer going into the offset business, the GPO should have maintained its preeminence, but somehow it had remained primarily a letterpress plant, augmented by offset facilities which were subordinate to letterpress.

Lithography in the Government Printing Office started under the most favorable auspices for rapid and efficient development. Prior to the installation of equipment, officials made a survey of numerous commercial and government plants. They studied the work of the Army Map Service and of the Bureau of Engraving and Printing. In 1954 I established a Division of Offset

(Concluded on page 139)

Q.—You have heard about the so-called battle of the printing processes?

A.—I have, indeed.

Q.—Would you like to do some forecasting on that subject?

A.—I should be qualified to do so. I've been active in the graphic arts field for more than 50 of my 78 years. Some of the full-color offset lithographic jobs that I ran in 1909 when this process, even black and white, was only three years old, are displayed in the Smithsonian Institution's permanent graphic arts exhibit.

Q.—And you hold patents on many inventions for improving printing methods?

A.—More than 600 American and foreign, but I have applied my technical knowledge not only to improvement of present processes but to development of new methods for simplifying reproduction, maintaining high quality and reducing costs.

Q.—Then speaking from that background, how about that battle of the processes? Do you think the time is coming when one will win out over the others?

A.—Letterpress, offset, gravure. Each has its champions. They talk of their favored process in terms of quality, costs and selection of the method that can do the best job at the right price with delivery at the right time. The validity of their conflicting opinions depends on the experience and understanding of those who express them. Only a review of actual progress made by each process, with a comparison of over-all growth during the past 25 years, would indicate the probable winner.

Q.—Do you see straws in the wind?

A.—Yes. Management, with its huge responsibility for earning returns on capital investment, is broadening its outlook and carefully appraising costs. More and more attention is being given to unpredictable cost factors, with particular emphasis on unproductive labor and make-over costs.

Q.—What are those unpredictable costs?

A.—They come in seven areas. Let's spell them out:

1.—Color reproduction is in a sad state of confusion, caused by lack of understanding of the problems involved, by opposition to logical steps and by inexperienced workers guessing at

(Continued on page 170)

What's Ahead For The Printing Industry In The Next 25 Years?



An Interview With

DON H. TAYLOR
Executive Vice-President
New York Employing Printers Assn.
New York City

Q.—What do you see ahead for the printing industry in terms of growth?

A.—That's a little beyond the capacity of my crystal ball, but I see that the Rockefeller Fund expects the Gross National Product to continue increasing at a three to four per cent yearly rate, reaching in 1967 at a level of 35 to 50 per cent above the present. Since printing industry volume follows the Gross National Product trend rather closely, I think we have the possibility of increasing our business 35 to 50 per cent each ten years. This may be a conservative estimate, since our sales increase here in New York over the past ten years has been 100 per cent.

Q.—Why possibility rather than probability?

A.—Well, there's no doubt that expanding population and broader education will result in continued growth in our industry. But in trying to estimate the *rate* of growth, we've got to consider the challenge of competitive industries, especially in the field of advertising. The printing industry is caught in a serious squeeze between higher costs and customer resistance to resulting higher prices. It's no secret that a lot of jobs are being done in private offices that used to be done in printing plants.

Q.—How about entirely new markets?

A.—There are bound to be new markets, but unless we actively seek and develop them, others outside our industry will get in on the ground floor. The folding box industry is one example. It is now one of the major industries putting ink on paper, but printers have sat by and watched others never before in the graphic arts develop the facilities and take over this tremendous market. The packaging industry consumes 45 to 50 per cent of all printing inks sold. Commercial printers use only 20 per cent.

Q.—Will future printing plants be much different from those of today?

A.—Well, I think we will see the acceleration of many present trends. Specialization will be of product rather than process. Letterpress and lithography will be drawing together through their common utilization of photography and film. The combination plant of the future is likely to have a camera department serving both letterpress and offset. Emphasis on professional management will be still another characteristic of future printing firms. Already our industry is moving in this direction, but we still have a long way to go. It's interesting to observe that while printing used to be predominantly a one-generation business, there is today increasing attention to means of perpetuating the firm. The interest and enrollment in the management training courses sponsored by the New York Employing Printers Association are very encouraging.

Q.—What about the size of future plants?

A.—I would say that in major areas of product specialization
(Concluded on page 168)



An Interview With

GEORGE J. SAUSELE
Director, Phototypesetting Research
American Type Founders, Inc.
Elizabeth, N.J.

Q.—What does ATF regard as the most significant trend in commercial printing today?

A.—Phototypesetting is the logical answer. In the past ten years we have seen a phenomenal rise in the quality and quantity of lithographic material. Prepress copy and plate preparation has lagged somewhat behind improvements in presses. We are now about to see prepress operations catch up with some of the remarkable advances in press design and construction.

Q.—What do you rate as the most important features of the new ATF Typesetter?

A.—Apart from mechanical features, which you reported so well in your April issue, it is significant for two reasons. It brings phototypesetting within the financial grasp of the average commercial printer. There is usually a dollar gap between what science can produce and what the individual can buy. In the ATF Typesetter we have a system which is practical and, most important, economical for small as well as large plants.

Q.—You said two reasons. What's the other?

A.—The ATF Typesetter is suitable for both specialty shops and all-around plants. The Type Disc system in which one disc carries two fonts means that a library of appropriate faces can be acquired economically, and even tailored to meet individual plant requirements. But there are other important commercial printing trends.

Q.—Such as?

A.—Our web offset publication presses. Even more important is the development of web presses for five- or ten-man plants. We have two web offset presses for job work. The Green Hornet 11½x17½ press prints two colors on one side or one color on both sides at speeds up to 25,000 per hour, and its sister press can print four colors on one side or two on each side. Our Flexo-Jobber rubber plate press for fast printing in up to four colors delivers up to 8,000 12x17 sheets per hour.

Q.—Now please take a look ahead. What do you foresee as the most important commercial printing developments coming within the next few years?

A.—Developments in machinery and methods designed to benefit small and medium size plants. The basic theoretical work has been done, whether in phototypesetting, in photopolymer plates, camera or what have you. What we are trying to do now is put all these remarkable advances within the economic grasp of the average printer. We are bringing "blue sky" scientific developments down to earth in the printing industry.

(Editor's Note: American Type Founders, Inc., announced its new phototypesetting machine in March. Complete technical and operating details are on pages 54-56 of the April issue of *IP*.)

What's Ahead For The Printing Industry In The Next 25 Years?

An Interview With

J. A. KELLER

President

Mergenthaler Linotype Co.

Brooklyn, N.Y.



An Article by

WALTER E. SODERSTROM

Executive Vice-President

National Assn. of Photo-Lithographers

New York City



(Written especially for *The Inland Printer*)

Q.—What do you think the next 25 years will be like for the printing world?

A. It's going to be an exciting time, in many ways like the periods following Gutenberg and Mergenthaler. A lot of new developments will make it an interesting period.

Q.—With many new inventions?

A.—I'd say so, and without benefit of a crystal ball. There's a lot of research being done, by my company as well as the whole industry. Inventions spring from soil like this. But I think the main impetus will be to learn new ways of utilizing existing inventions by coupling them with advanced techniques.

Q.—What part will phototypesetting play?

A.—It will certainly be important. We anticipate, for instance, that the first commercial Linofilm will have an impact similar to that of the first Linotype. When the industry has learned to use the potential of photocomposition we'll be better able to evaluate its importance. We all have a lot to learn about this new method. After all, it took time to realize the potential of the Linotype. Today, 72 years later, we're still discovering new applications.

Q.—Will phototypesetting supplant hot metal composition within the next 25 years?

A.—I'd say it will augment, not supplant, hot metal. My company is investing big money, \$5-million, in new plants—one for hot metal equipment, the other for phototypesetting equipment. This is on the basis that both processes require new equipment and that machines for both will result in profitable business for our customers and for us. We base this thinking on a look at previous patterns in the industry. New processes seem always to augment existing ones. The Linotype opened new areas for the hand compositor to use his skills, offset and gravure made letterpress grow bigger, and the total market increased.

Q.—And you see a market with plenty of room for both hot metal and cold type?

A.—Definitely. Our economy is based on printing. This country is going to grow mightily in the next 25 years, and so is the printing market. Take magazines, newspapers and books alone. We Americans just never seem to get enough to read. Add to this the growth of our population. Yes, there's going to be a big market for type, hot and cold, and for all printing processes.

Q.—Will the industry remain basically the same?

A.—Basically, printing is just putting images on paper to convey information. But printers will become more specialized, and therefore will be more selective in choosing tools for particular work for maximum efficiency. The more and better tools they have, the more flexibility in choosing a profitable method.

(Concluded on page 166)

Many improvements in lithographic procedure, equipment, supplies and materials have been made in recent years. We constantly hear of such improvements in methods as color scanning of original copy, masking in the camera, new platemaking procedures, including presensitized, plastic and paper plates, all supported by improved photomechanical and press equipment. All of these factors have played some part in the remarkable growth of lithography. Paper, ink, roller, and blanket manufacturers have improved their materials to keep pace with the needs of the lithographer.

No one could fully measure all of the research conducted by the Lithographic Technical Foundation, by those who sell and service the lithographic industry, its equipment, materials and supplies, or indeed by lithographers who actually operate plants. This research has brought the rewards of better quality, faster delivery and larger markets, and continuing research promises even greater lithographic markets for the days ahead.

Faith in the future of lithography has caused many manufacturers of equipment and supplies to place their bets on the future of lithography. Who knows how much is being invested in lithographic research? Du Pont, Eastman Kodak, Fairchild, International Business Machines, RCA, Remington-Rand and other industrial giants are at work in their laboratories endeavoring to come up with new, improved photomechanical and platemaking procedures.

Equipment already developed and on the market for setting composition directly to film in either negatives or positives, such as the Fotosetter, the Photon, ATF's Hadego Photocompositor as well as its new Typesetter, the Monophoto, the Linofilm, and more, supplemented by the Varytyper and other electric typewriters, virtually promises that those who really control the productive volume of the lithographer—customers—will place a very considerable volume of new business in the near future with lithographers.

Big directories, some smaller telephone books, several encyclopedias and the work where format is fairly well standardized, will, more and more, be prepared on cold type equipment for lithography.

This new volume of business will come to lithographers not simply because some enterprising salesman sells it, but it will be placed with lithographers on the sound basis of (1) economy, (2) desired quality, and (3) a "one roof service."

Artists will be asked to prepare their work in the future so color separation and dot etching will be minimized. Colors will be scanned electronically in cameras or in specially designed equipment. We can hope for a production procedure under which a stripped-up flat or lithographic plate will be scanned for color values with light measuring equipment passing over the original art or copy and over the stripped-up flat or plate at one and the same time. The expensive, time-consuming process of dot etching will give way to changing dot values by mechanical equipment.

Stripping is the very heart of lithographic operation. This vital operation will be simplified so that instead of stripping up

(Concluded on page 162)

Still They Come Pouring In—Congratulatory Messages And

Letters From Everywhere!

Friend That Has Worn Well, True To Letterhead Slogan

As a completely satisfied subscriber for 43 of your 75 years, I most sincerely believe that THE INLAND PRINTER is, as its letterhead implies, the "Leading Publication in the World of Offset-Letterpress Printing." This publication has been a friend that has worn well through all of my years in business, carrying a constant supply of new ideas and items of interest within its pages.

Members of my shop also take an avid interest in its informative articles and eagerly look forward to each issue. It has played an enormous part in making the graphic arts industry what it is today.

The various contests held by your magazine have always been both enjoyable and challenging to enter. The awards won while participating in them have become some of my most prized possessions. May your good work and excellent craftsmanship continue for at least another three-quarters of a century!

—Emil Georg Sahlin, Sahlin Typographic Service, Buffalo, N.Y.

Congratulations In Rhyme Sung By Poet In Our Midst

Our heartiest congratulations and all kinds of success on your 75th Anniversary Issue.

Your Newsletter rates number one
with me
When my desk is piled sky high.
I rarely miss the Specimen Review
Nor do I pass the Salesmen's Clinic by.

A quickie on the latest equipment
and supplies
Keeps me informed, up to date,
and more wise.
The info and humor of Harsha's
edition
Is the "Last Word" for printers of
every description!

—Salvatore DeFazio, Jr., president of the Windsor Press, Wellesley Hills, Mass.

Success Of Graphic Arts Industry And Inland Printer Synonomous

We are happy to be among those to congratulate THE INLAND PRINTER on its 75th Anniversary. THE INLAND PRINTER has always been a source of real information to us. My father subscribed for many years before it was my pleasure to take up the subscription. Many of the advancements made in our business have been due to information we have received

Our Thanks For Your Letters Of Congratulations

Letters and messages of congratulations to THE INLAND PRINTER, now observing its 75th Anniversary Year, have been pouring in for weeks at the publication offices at 79 W. Monroe St. in Chicago. They come from every state in the Union and from many foreign countries. We wish to take this opportunity to thank those subscribers, some of them of many years standing, for their warm and heartfelt messages. Such letters inspire us to try for even greater heights in service to our readers, a goal the Editors of THE INLAND PRINTER have been aiming at since 1883, almost 900 issues ago. We regret that it will be impossible for us to publish all of these wonderful letters in their entirety but we can present important excerpts from many of them. Other letters will appear in later issues during this 75th Anniversary Year. Again we express our deep gratitude for so many tokens of friendship.

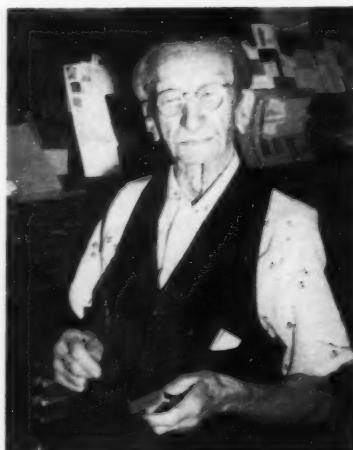
—WAYNE V. HARSHA, Editor

through THE INLAND PRINTER. We have always felt that THE INLAND PRINTER was striving hard to elevate an industry of which we are all proud.

The success of the graphic arts industry and of THE INLAND PRINTER are synonymous. As we look ahead to the coming 75 years we know that THE INLAND PRINTER will be with us both in actuality and in spirit, always striving to make the graphic arts a better business.

—Harold R. Dantuma, Reliance Typesetting Co., Inc., Chicago

Claiming to be "The Oldest Working Printer in the World," Jacob Lazarus Pollock of Chicago celebrated his 100th birthday on April 18, still works every day at his shop at 2205 W. Montrose Ave. He came to the United States in 1880 from Russia, worked in other cities for several years, came to Chicago in 1884. He has been an IP reader, but not continuously, for 74 years



Time To Read Each Issue Despite Business Pressure

My sincere congratulations to THE INLAND PRINTER on its 75th Anniversary. It was about 50 years ago that I saw THE INLAND PRINTER for the first time. Throughout the years I have always found each issue to be valuable, not only with helpful suggestions and information for the journeyman, but with important matters pertaining to the executive branch of the industry.

In these crowded times with business pressure I still find it possible to read each issue, marking articles which I know to be of value within our organization before passing on the issues to the employees. I can not compliment your organization enough for the profit gained on such small investment as a subscriber.

I wish you continued success and with added appreciation for the wonderful support given during my reign as International president.

—George Wise, immediate past president, International Association of Printing House Craftsmen, Inc., Lakewood, Ohio

Likes To Peek Into Other Plants

We congratulate you on 75 good years. We have a reading program in our organization and THE INLAND PRINTER makes the rounds. There are so many good sections in your magazine—your "peek" into other plants is always interesting; Specimen Review is a personal favorite of mine. —Don Raher, Laurance Press Co., Cedar Rapids, Ia.

Inspiration, Bible, Guide; History And Romance, Too

My congratulations to THE INLAND PRINTER on achieving its 75th Anniversary. These are many more years than I have spent in the printing trade, but during the 34 years since I started as an apprentice on a local newspaper, THE INLAND PRINTER has been like a Bible to me. Even more, it has been a textbook, a guide and an inspiration to do good work and keep up with the trends and research; it has taught me history, romance and esthetics, and the technical aspects of a vast and indispensable phase of human living. It has given valuable information on how to run a printing business.

Every printer should consider THE INLAND PRINTER as one of the most important tools of his trade, even the little fellows (of which I am one). As we know from seeing the inside of many print shops, the presence in them of THE INLAND PRINTER is a sure sign of typographical progress and business alertness.

The Editor is entitled to some accolades too for it is the editor and his staff that make such a fine printer's magazine possible. Many more useful and fruitful years to THE INLAND PRINTER!

—Richard E. Huss, Richard E. Huss, Printer, Bookbinder, Lancaster, Pa.

Undiminished Urge To Filch IP

I have been a reader for about 45 years and a subscriber for about 30 years. In the early days I got to read THE INLAND PRINTER when others were through with it. I always looked forward to filching a copy because of the useful information that it contained. This desire has never diminished through the years. I find that our employees save copies that have items of special interest to them. I believe THE INLAND PRINTER is one magazine whereby it is possible to keep abreast of printing progress.

—Albert A. Durheim, Journal Printing Co., Springfield, Ill.

Les Service Tres Appréciables Dans Les Domaines De "L'Art Noir"

La revue THE INLAND PRINTER que je consulte chaque mois depuis au-delà de 50 années—du début de mon apprentissage comme typographe—m'a rendu des services très appréciables dans tous les domaines de l'imprimerie: coût de production "cost," estimé "estimation," typographie, lithographie, presses et reliure. Cette revue a aussi permis à plusieurs de mes employés clef de se perfectionner davantage.

Après cette célébration du 75e anniversaire de sa fondation, puisse-t-elle continuer son magnifique travail d'éducation dans tous les domaines de "L'Art Noir." —J.-Alex. Thérien, président, Thérien Frères Limitée, Montréal, Que., Can.



Old-time printers will remember "Muskogee Red," colorful tramp printer of 60 years ago. Above scene was common in country print shops years ago when circus or road show came to town. J. L. Frazier, IP Editor from 1928-1951, learned case in Quenemo, Kans., in 1900 under "Muskogee Red"

Not Dull Issue In Nearly 40 Years Of Reading IP

My relationships to the printing industry have been several and no matter what my problems have been, THE INLAND PRINTER has always been more than helpful—it has been an almost daily guide book. In the early years when employed by others, I was interested principally in typography and in composition. J. L. Frazier's Specimen Review department and Henry Lewis Bullen's pages were the first things I read. Later when I started a shop of my own I was especially interested in the small shop's business problems.

THE INLAND PRINTER and its readers have been especially fortunate in the years I have known it in having two remarkably fine editors—J. L. Frazier and Wayne V. Harsha. Between the two of you there has not been a dull issue of the magazine in the nearly 40 years I have been reading it. Knowing something of the problems and the enormous amount of detail involved in getting out such a magazine, I salute you both on a superb performance! I can think of no other publication that has

enjoyed for so long a period of time, in succession, the services of two such capable men.

—Carroll Coleman, University editor and director of publications, State University of Iowa, Iowa City

Continue To Sparkle Long Time

Congratulations on your Diamond Jubilee. I have enjoyed reading THE INLAND PRINTER for 35 years. I know that under your capable editorship the publication will continue to sparkle for a long time.

—Samuel F. Chernoble, president, Comet Press, New York City

Standard Authority Since '90's

Hearty congratulations to the able staff of THE INLAND PRINTER on the occasion of its 75th Anniversary. Ever since the early days of my apprenticeship in the '90's THE INLAND PRINTER has been to me a standard source of authority on most matters relating to printing. It was my guide and textbook in the days when present technical books were not available.

Unlike many magazines which go to seed after many long years, THE INLAND

PRINTER appears to stay abreast of the development of our great industry and to adequately reflect its activities and trends from month to month. Long may it continue to serve in its interesting and important capacity among us!

—Ralph W. Polk, formerly supervisor of printing education, Detroit, author of *The Practice of Printing*, Mesa, Ariz.

Inland Printer Responsible For Entry Into Printing Craft

Seventy-five years is a long time but I am glad that "our" publication is that old—or young. This year marks my 55th year in the printing business and all during those eventful years THE INLAND PRINTER has kept abreast of the times.

THE INLAND PRINTER was largely responsible for my entry into the printing craft. A stray copy found in a bookstore in Greensboro, N.C., bearing a date of either 1902 or 1903, with a story about Tim Thrift (later a well-known man in advertising circles) and his little amateur magazine, whetted the idea of another boy and myself to start a similar publication. The result was "The Southern Amateur," which lasted all of four months.

In all those succeeding years "our" INLAND PRINTER has usually been close at hand. Let's hope that the next 75 years will continue to see THE INLAND PRINTER still rated as "the printer's Bible."

—Haywood H. Hunt, Haywood H. Hunt, Printer, San Francisco

Source Of Inspiration And Working Tool

THE INLAND PRINTER, now 75 years young, has been a source of information and inspiration to me from my earliest days as a printer, typographical designer, production manager, advertising agency executive, and now in my present position it continues to be. In my early days I received constructive criticism or appreciation of specimens submitted. I entered contests and won some and lost some.

Then the magazine was representing letterpress only. Now it brings me authoritative information about all processes, their techniques and research projects. I consider THE INLAND PRINTER a working tool and look forward to its arrival each month. May it continue to advance in usefulness during the next 75 years.

—W. Arthur Cole, managing director, Photoengravers Board of Trade of New York, Inc., New York City

Enjoyed And Profited From IP

I wish to congratulate you on your achievement on the occasion of your 75th Anniversary and to tell you that we have enjoyed and profited from THE INLAND PRINTER for so many years.

—W. H. Kistler, president, Kistler's, Denver

Constant Mentor 34 Years And Indispensable Guide

When I was in college in the early twenties, I began seeking out printers to discuss with them my thoughts for a career in printing production. I think it is highly significant that virtually without exception each of them handed me a copy of THE INLAND PRINTER, stating that anyone thinking as I was would find in it not only an indispensable guide to the scope and nature of the industry, but an inspiration to carry such plans through. At my first opportunity I arranged to visit the Henry O. Sheppard Co. plant in Chicago where THE INLAND PRINTER was produced at that time.

Looking back, I am sure that my close study of THE INLAND PRINTER and my visit to its source of production at that formative point in my life pointed the course which I have followed for some 34 years. During this entire period THE IN-

LAND PRINTER has remained my constant mentor. I owe you and your predecessors an expression of profound gratitude.

—Olin E. Freedman, management consultant in graphic arts and allied industries, Chicago

Leading U.S. Printing Journal

Please accept my congratulations on your 75th Anniversary. This world is a pretty big place but I can say that in my opinion, THE INLAND PRINTER is the leading publication in letterpress and offset printing in the United States.

—Hal T. Benham, Benham Press, Indianapolis, Ind.

Dad And Son Both Influenced By Qualities Of Inland Printer

I wish you sincere congratulations for the past and for the expected future. During my Dad's career in the printing industry he became acquainted with the former editor of IP, Mr. Frazier, of whom he thought most highly, which undoubt-

"IN THE DAYS THAT WUZ" cartoon entitled "When Expressive Words Are Needed" was drawn especially for *The Inland Printer* years ago by John T. Nolf, a printer-artist who was once a tramp printer



edly influenced him a great deal in his belief that *IP* had no peer in its field. At an early age that feeling was impressed upon me also, so that one of my earliest recollections is the name THE INLAND PRINTER, and of the fact that it was quoted almost like the Bible.

Now that I have come of age, it is simple to understand his feelings about *IP*. Those qualities that impressed him years ago are the same qualities that impress me today. I am of the firm opinion that information gleaned from the pages of THE INLAND PRINTER has done much to assist me in the past and that there will be equally as much assistance in the future.

—Herbert C. May, Jr., president, May Printing & Lithographing, Inc., Houston

Past President Of IAPHC Appreciates IP Efforts

My congratulations to THE INLAND PRINTER on your 75th year of publication. You have certainly contributed a great deal of hard work and many great ideas to make for a better understanding between all branches of the graphic arts. It was back in the early '20's that I first started reading THE INLAND PRINTER. In my early days in a country job shop THE INLAND PRINTER was our only contact with outside activities in the graphic arts.

My never-to-be-forgotten contact with THE INLAND PRINTER was last year in Buffalo when I received the Benjamin Franklin Award at the Craftsman's convention. During my ten years on the board of the International Association of Printing House Craftsmen and especially during my years as president, I always had your help in furthering the interests of our association. For your fine cooperation my sincere thanks.

I hope you have many more years of successful operation in bringing fresh material and new ideas to printers all over the country.

—T. P. Mahoney, vice-president, Regenstein Corp., Chicago

Monthly Departments Great Help

As a subscriber to THE INLAND PRINTER for many years I wish to congratulate you on the 75th Birthday of the leading printing publication. I have enjoyed receiving THE INLAND PRINTER and look forward every month to reading the Specimen Review, Composing Room, New Literature, What's New in Equipment, People in the News, and The Last Word. These regular monthly departments have helped me greatly in my daily work, and I would recommend that all composing room employees read and absorb these items regularly.

—Robert L. Muir, typographer, Minneapolis, Minn.

J. Edgar Lee, Oldest Subscriber Of The Inland Printer, Dies At 92

As this 75th Anniversary Issue of THE INLAND PRINTER was being prepared, news came from Grand Haven, Mich., that J. Edgar Lee, president of the Challenge

bound files from Volume I, Number 1 (October, 1883). He often said he had been reading *IP* since its beginning.

(The Challenge advertisement honoring Mr. Lee which appears on page 16 had been prepared prior to his death.)

Mr. Lee had been an important and interested figure in the printing industry for many years. It was under his leadership that the company grew to its present position in the industry. In 1955 he turned over management to his son, J. Wesley Lee, as executive vice-president and general manager, but continued to take an active interest in all affairs until just a few days before his death.

Mr. Lee was the son of the founder of the Challenge Machinery Co., James L. Lee. On March 1, 1882, he commenced work as an errand boy and collector with Schniedewend and Lee in Chicago where THE INLAND PRINTER was started in 1883. Schniedewend and Lee advertised in the first issue of THE INLAND PRINTER. The company started as an electrotyping firm and was also a dealer for Campbell printing presses and printer's supplies. This firm was the forerunner of the Challenge Machinery Co.

In 1884, J. Edgar Lee, then only 18 years old, became the secretary of the newly incorporated Schniedewend and Lee Co.

In 1893 the name of the company was changed to the Challenge Machinery Co., and J. Edgar Lee was elected treasurer and general manager of the new organization. The company was moved to Grand Haven, Mich., in 1903. Upon the death of his father in 1917, Mr. Lee was named president.

Mr. Lee had a broad knowledge of the printing processes and invented and patented numerous machines and devices for use in the graphic arts. Throughout his life he took a keen interest in the business activities of various printers' organizations and attended many conventions of the International Association of Printing House Craftsmen and the United Typothetae of America. He also gave liberally of his time to local civic affairs.

Informative, Attractive

Every success in your 75th Anniversary as well as the years to come. I have subscribed to THE INLAND PRINTER or have followed it closely for the past 30 years and during all this time I have felt that it was the most informative of all the printing publications that I see.

Not only has THE INLAND PRINTER been packed full of worth-while informa-

(Continued on page 140)



J. EDGAR LEE
1866-1958

Machinery Co., died on April 20 at the age of 92. Mr. Lee was chief candidate for the title of "Oldest Living Subscriber" of THE INLAND PRINTER. According to his claim, he had been reading THE INLAND PRINTER longer than any other person. At the time of his death he had complete

Likes Historical Articles In This "Printer's Bible"

This is the year in which your publication celebrates its 75th year and it is quite an event, not because of the number of years but because THE INLAND PRINTER has filled a very important function in the growth and development of the graphic arts. Probably no other trade publication has a greater influence upon an industry.

THE INLAND PRINTER has served as teacher to the apprentice, has aided the journeyman to become a better craftsman, has served in the forum for new ideas in the technological advancement of the industry, has presented the best thinking in cost accounting and office procedures. It can truthfully be said that THE INLAND PRINTER has been the printer's Bible.

To me it has been a constant inspiration. The reproduction of printing specimens has helped me to improve my own work. I particularly appreciate the historical articles that appear from time to time.

May the next 75 years be kind to THE INLAND PRINTER so it can continue to serve the industry as it has in the past.

—Harvey E. Scudder, Printer of Stockton, Calif.



By Col. H. R. Kibler
President
Printing Industry of America

Adapted from a talk Colonel Kibler presented at the recent PIA Presidents' Conference for Top Management at Palm Beach, Fla., Jan. 27.

The challenge which the printing industry faces has been faced by many other industries since the beginning of the business system in this country. Some have faltered and disappeared from the ranks of industries, and others, keeping abreast of changes and planning ahead to meet future needs, have prospered and developed. What we do today and what the young men who follow our example do will determine where we will be as an industry 5, 10, 20, and 50 years from now.

In 1926 the printing industry ranked first in the number of establishments and value added to its products. In 1954 we ranked third in number of establishments and eighth in value added to products. In 1926 we were in sixth position in number of production employees and in 1954 we dropped to tenth position.

In terms of amount of new capital invested we find that our industry now ranks

Printing Industry Faces Its Strongest Challenge

Increased competition from other communications industries will force printers to act and plan carefully in the future

in 27th position in a listing of 28 manufacturing industries.

While the ranking of our industry in relation to other manufacturing industries is in itself not a complete answer, it is an indication that we are not keeping abreast of developments and that we are not maintaining our relative position. If we are being displaced by other means of communication, then these developments are serious and justify careful analysis.

Monopoly Has Ended

While there is no indication that our industry will disappear as did the manufacturers of gas mantles, certainly I believe we all recognize that the monopoly on communications which existed from the time of Gutenberg until perhaps 40 years ago has come to an end. Telephone, radio, television, motion pictures, and recordings of all types represent competition for the printed word. How much printing these methods of communication will displace will depend to a great extent upon the actions and plans of all of us individually and our entire industry.

In forward planning we must analyze controlling factors. Here are some significant items. Industry in general, during the 100 years prior to 1950, went from a 6 per cent mechanical operation to 94 per cent. In the same period our industry went from 4 per cent to 72 per cent. While industry generally was going almost 100 per cent to mechanical operations, we retained 28 per cent of hand operation. Our investment per employee in 1950 was

\$8,000 against a general industry average of \$12,000. Even more important, productivity in industry generally in 1950 was up to 500 per cent; for printing it was up to 300 per cent.

In research we find our industry investing only one and seven-tenths of a penny out of every \$100 in sales as against an average of \$2 for industry generally with substantially higher amounts being invested by many of the nation's leading industries.

Some of these developments may not at first seem to be significant, but they point to reasons why we are in a declining position in relation to other industries in the nation.

The size of our companies is certainly a factor which must be considered. The U.S. Bureau of Census indicates that there are 40,000 companies engaged in printing and publishing; 10,000 of these can be identified with the publishing of newspapers, books, and magazines. Of the remaining 30,000 companies at least 29,000 have less than 100 employees. These 30,000 companies are in competition with all the newly developed methods of communication. They are in direct competition for a printing volume of \$3-billion.

Within the industry we find a high degree of competition in process between letterpress, offset lithography, gravure, and screen printing. Too frequently there enters into this competition a lack of knowledge that makes it a dangerous and disastrous thing. For example, companies that have inadequate cost information take

Low Productivity

	1850	1950
Mechanical Energy:		
Average, all industry	6%	94%
Printing	4%	72%
Investment per Employee:		
Average, all industry	\$500	\$12,000
Printing	\$400	\$ 8,000
Man-Hour Output:		
Average, all industry	100%	500%
Printing	100%	300%

SOURCE: Brookings Institute.

Lack Of Research

Selected Industries

	Expenditure per \$100 of Sales
Average, all industry	\$ 2.00
Aircraft	13.00
Textile	6.40
Printing	0.017

SOURCE: U.S. Bureau of Labor Statistics.

business at prices that not only lead to serious losses to the individual company, but do damage to the entire industry within their area.

The fact that the printing industry is perhaps the most decentralized of all of American industries is a factor that poses many problems as we face the challenge that I have outlined. Our progress must be made in a large number of comparatively small shops. In other industries such as the automotive, for example, a company like General Motors can engage in extensive research and make substantial investments which will ultimately reduce manufacturing costs, as well as improve production. They can employ men who are specialists in particular areas of management. They can expand into important and new fields with relative ease. In most of our companies we can not afford this individual approach.

Finding Common Agreement

What then can we do, as individual owners or managers, to keep our companies and our industry abreast of the constant changes of our times? There appear to be two conclusions upon which we may well find common agreement:

1. The health of our industry directly affects the individual company. No matter how wisely a company is managed, it will suffer if the industry is declining.

2. In our industry the individual units are too small to successfully engage in the research demanded by the conditions of our times. In speaking of research I do not confine myself to technological research, but I think of market research and, above all, research in the field of management technique.

It was to deal with these and other matters collectively that the printers have organized Printing Industry of America and our local associations. It is possible to meet this challenge if we continue to assemble in national conferences in order

to bring to all of us an understanding of developments throughout industry in general and an exploration of our own needs particularly.

By honestly recognizing that our future well-being lies in successful associated activities, there are a number of specific things we can do. We can continue our individual participation, both locally and nationally; in fact, we can step up our own participation. Second, we can actively encourage other printers in our respective areas to take part in these activities and to

Collective Action Required

1. Each company is dependent on the action of other companies.
2. Health of the industry determines your growth, your profits.
3. This challenge cannot be met individually—it requires group action at the local and national level.
4. There is ample opportunity in PIA with its 60 affiliated local associations to obtain this group action.

utilize more of the services of PIA. The more we do these things, the more we shall be helping ourselves.

If each of us will keep abreast of the new techniques and the new developments in management methods, in materials, in machines, and in manpower utilization, our companies will prosper.

If our association can broaden the base and increase the number of management people who understand and utilize PIA services, each of us will benefit and so will the entire printing industry.

Intelligent competition and true forward planning will improve the profit picture of the printing industry. It will aid in changing the declining rank of our industry and direct it toward assuming its proper place in the family of American industry.

Decentralization--Small Size Of Firms

40,000 Firms—Printing & Publishing:

- 10,000—Publishing Newspapers, Books, and Magazines
- 30,000—Commercial Printing
- (29,000 less than 100 employees)

SOURCE: U.S. Bureau of Census.

How Offset Management Aids Industry's Growth

By Carl N. Reed, President
Lithographers National Association

In these frenetic days of Sputniks, missiles, rockets, and nuclear energy and electronics, we have been reading quite a bit in some quarters about the great possibilities of research into automation, labor-saving devices and technological advancement in the lithographic industry. We agree that in these dynamic times there are many new milestones ahead for the lithographic industry. Such programs, which admittedly are irresistible, have captured the fancy and commendation of the nation's press, notably the *New York Times*, the *New York Herald-Tribune*, *Time* magazine and the *Wall Street Journal*. But as we read their comments we find there is something lacking. From the reports in the above-named publications one would think the idea of technological research was something new to lithographic management and, in this instance, the particular brain child of a single individual or a single organization. That is far from the case.

In truth, lithographic management has been the most progressive and farsighted in the entire graphic arts during the past two decades. The record speaks for itself—eloquently and persuasively—and it underscores the fact that our industry has been the first to welcome and encourage technical research and experimentation to advance its production methods.

The record, which the press has failed to underscore, also shows that the lithographic industry has been relentless in seeking new methods and new techniques to improve the standards of its output—and with considerable success. The future promises many more developments and improvements, according to present-day investigation.

Let's take a quick glance at the record. A peek into the past reveals that back in 1924 the Lithographic Technical Foundation was created through the initiative of lithographic management with LNA members playing an essential role. During the quarter century that has passed, LTF has made notable countless contributions to our industry's technical know-how and its productive efficiency.

Similarly, the industry's equipment makers and suppliers, frequently sparked by lithographic management, have invested large sums in producing better presses, inks, paper, platemaking facilities and

(Continued on page 173)

What's Ahead For Printing Presses?

- Rising costs, especially labor, make progress in press designs a necessity in the coming years
- All printing processes are improving while ink and paper manufacturers conduct more research

The task of anyone who attempts to predict the future of any kind of equipment in these days of rapid technological advancement is not an easy one. It may be possible to embark upon more or less meaningless flights of fancy and come up with some rather nebulous prophecies. If an attempt were made to cover the next 75 years, much chaff would very probably result.

An attempt to look only into the foreseeable future is a different matter. This period will most likely cover developments of the kind that are already on the drawing boards or in the model shops of the manufacturers.

If a writer is in a position to know about these things, he is in no position to talk about them. If he does not know about these things, he is also in no position to talk about them in any but a most speculative manner.

It stands to reason that progress in press design is to be expected; in fact, it is inevitable and will be coming along at an accelerated pace. Rising costs, especially for labor, will make such advances necessary, and at the same time will make the new equipment economically acceptable. Those developments are already coming along.

The chemical industry has a saying, "Test tube to tank car—five years." I doubt that the time lapse from the conception of a new design to the product's arrival on the market would be any less in the case of a major press development.

Let's look at the existing trends in press design and in the factors which influence press design to see what inventions necessity may be mothering for us in the next few years.

Much research and development are based on wishful thinking about what printers would like to have, and then finding ways to make the wishes come true.

Press progress must be associated with progress in the various processes of printing; hence, it will be necessary first to look at what is going on process-wise.

Letterpress

It appears safe to assume that letterpress is going to be with us for quite some time in spite of predictions to the contrary by some crystal ball gazers. Between the well-known conservatism of printers, the merits of the process and the fact that well-built presses take a long time to wear out, it will take a greater revolution than anyone has yet shown us or even hinted



By
D. Ward Pease
Graphic Arts
Research Engineer

at to scrap this printing medium in the period we are talking about.

Since speed seems to be a major part of the theme of the future, rotary letterpress seems to offer the most. Several plate developments point in this direction such as the Dow method of etching magnesium and some similar developments in other metals, light weight metal plates, the Time-Life, Inc. nylon plate and the Du Pont photosensitive plastic plates.

Undoubtedly, there are other comparable developments just over the horizon. One-piece letterpress plates comparable to the plates used in lithography will require something in the way of presses not offered now except in the very largest sizes. Smaller rotary letterpress presses for such plates are indicated, and rumor has it that one or more of the press manufacturers will be ready when the plates are available.

Such presses would no doubt follow the lead of the larger presses in that single or multicolor types would be available. This last is in line with the general tendencies which are the result of the tremendous increase in color printing.

Lithography

If the pressure of need and the volume of effort expended are reliable indications of future developments, something is going to happen sooner or later to the water fountain or, more generally, to the dampening system of the offset press.

A real breakthrough in this area of research, together with the developments in plates, inks and papers that have been going on and will continue, could have a big influence on press design. Until there is some evidence of what form that profound and revolutionary change is going to take, press details will be a matter of speculation only.

Instead, let's assume that the millennium has arrived and that ink-water balance is arrived at quickly and automatically and the balance maintains itself. Then what will happen to the offset press?

We think that there will be a tremendous growth of the web offset press in all sizes. At present a big advantage of this kind of press is speed; a big disadvantage is the high waste of paper due to trouble

Historical American Advertising Exhibition Opens In Chicago; Will Run Through July

An exhibition of American advertising pieces, most of them produced and printed prior to 1900, is now open to the public at the Lakeside Press Galleries of R. R. Donnelley & Sons Co., 350 East 22nd St., Chicago.

The show, entitled "Business Americana," will be on view through July from 9 a.m. to 4 p.m. daily except Saturdays, Sundays, and holidays.

On display are nearly 100 samples of the advertising appeals of the day. Posters predominate, making bold use of color and bold claims for the products they promote. Popular poster subjects are hair preparations, livestock remedies, patent medicines, lecturers, political candidates, and expositions. Examples are shown of catalogs, calendars, hangers, product containers, trading cards, stereoptican slides, premiums, and booklets.

Many names still familiar to the advertising and business scene are represented in the show. Among these are Kellogg, Armour, Quaker Oats, Elgin, Swift, Wrigley, Ivory Soap, Lorillard, Sears, Roebuck & Co., Montgomery Ward & Co., as well as the Chicago merchants, Marshall Field & Co., Mandel Brothers, and Carson, Pirie, Scott & Co.

"The printed materials reflect American advertising when it was young, naive, sentimental, and exuberant," Harry J. Owens, Donnelley advertising manager, said.

"Many of the items are curios, entertaining and nostalgic. Directly or indirectly," he said, "they may also yield ideas for designers and users of printing."

Materials for the printing firm's exhibition were selected from the Warshaw Collection of Business Americana, 126 W. 97th St., New York.

in getting ink and water in balance. Remove the disadvantage, and the speed advantage will be a powerful argument.

One other thought comes in here. The offset method of printing has its advantages and disadvantages. It could be that the really durable bimetal plates have now reached the point where it would be possible to avoid the disadvantages of offset by using direct lithography. The ability to lay on more ink, also the avoidance of certain shortcomings of the rubber blanket could make this an attractive method of printing in some, but by no means all, printing situations.

Gravure

The crying need in the gravure process seems to be for simpler, quicker and better controllable methods of cylinder preparation. The Du Pont-Alco method points in this direction, and again there may be something more just over the horizon of the same general character which will help this trend along. This may not have much effect on press design, however. If someone should come up with the answer to another perennial gravure headache, press design probably would be affected. That is the problem of the storage of cylinders for reruns. Any gain in this direction, such as storing a shell or a plate instead of an entire cylinder would react on press design.

There appears to be a moderate pent-up demand for a sheet-fed gravure press in a medium size. Perhaps importation would be the answer to this one.

Increasing Press Speed

Continuing increases in press output are a necessary part of economic progress in the graphic arts. It is going to be necessary for labor to produce more in order to earn more. The speeding up of a sheet-fed press is not just a matter of changing the gear ratio and then applying more power. Other than the obvious problems of the dynamics of the moving parts, there is the more serious headache in the handling of paper and ink at increased speeds.

In handling paper, the most troublesome part of the problem appears to be at the delivery end. Two possible future developments could be suggested here, but these immediately run into the problem of handling paper with fresh ink on it. This leads to the question of faster ink drying. If the ink could be dried before the paper reaches the delivery, two possible methods of speeding up delivery suggest themselves. Both have been used on web presses on which the ink is dried in an oven before the paper reaches the delivery. The first is the use of a folder integrated with the sheet-fed press so that the final delivered sheet is in the form of a folded signature, something that can be handled at a higher speed than the flat sheet.

Not all printed sheets are folded. For the printer who must deliver his product

in sheet form, there is the gathering drum method of delivery. In this method, several sheets are collected on a rotating drum, then the group of several handled by the usual chain delivery method. If four sheets are gathered, the delivery chain speed is then one-fourth of the speed of the paper through the press.

Spurred by the popularity of the Kodak short-run three-color process, the ink makers have shown that they can make inks with much truer color values than before. The printer has also been able to recognize the economies in the printing method so that he does not object to the

fact that he is paying more for these better inks. No doubt faster drying inks will cost more, but intelligent printers will recognize that by spending a little more for ink they can save on labor through increased production.

It is probable that further increases in output cannot be achieved by making the presses still bigger. A few of these monster sheet-fed presses have been built.

Some paper makers have expressed the hope that presses will not get any larger than the present 76- or 77-inch size because the problems posed by sheets in that size showed the limit had been reached.

Printing Industry Is Faced With Provocative Challenge In Future

By Bernard R. Halpern in *Bread 'N Butter*

Printing has a promising future. Why? Because printing is now so far behind the progress of our other major industries that we need only apply the science and technology that they are already using to bring printing up to date. Although printing was sired by brilliant geniuses and inventors, its attainment of maturity as an art and craft brought about

a complacency that drifted into senility. It was not surprising, therefore, that its once disreputable offspring—offset lithography—in breaking away from its parental traditions, made use of the new ideas and surged upward to where in a relatively short time it has gained one-third of all printing. It is equally interesting that most of the recent progress in printing has not come from its own ranks but has been implanted by other industries seeking outlets for their research capacities.

To suggest the future of printing let us look to the trends already in evidence.

Photography is being used more and more in the preparation of printing forms. Photomechanical methods which combine photography with chemistry and electricity can produce better and more economical printing plates. Even type composition by photography is a demonstrated practical reality. Photography has already contributed improved quality, reduced make-ready time, and it has made possible the introduction of lighter weight and faster presses.

Color is on the ascendency. Better reproduction materials, photographic masking methods, and modern techniques are bringing the cost of color printing down to where it can effectively replace black-



Bernard R. Halpern

and-white reproductions. This is of particular value in short runs and is fortunate in its timing in coinciding with the coming of color television.

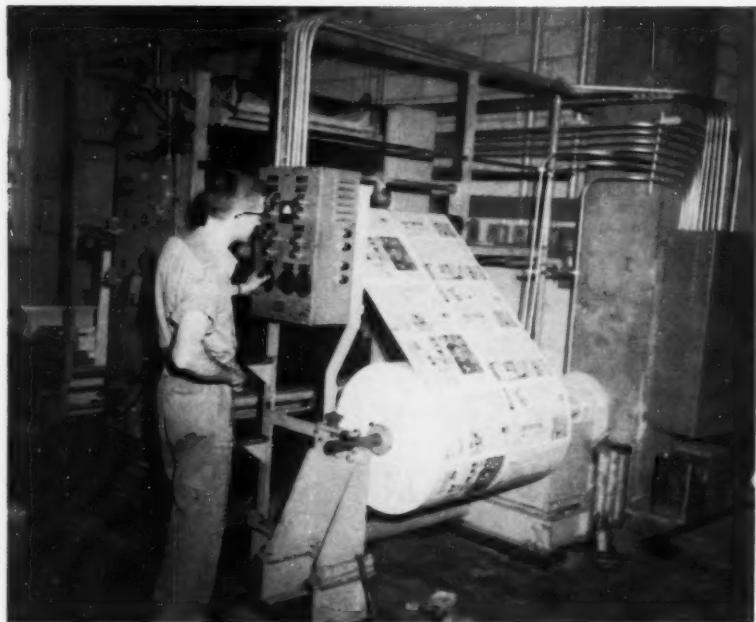
Improved production methods, quality controls, plant and material standardization, and an alerted management are all gradually making printing a production manufacturing process instead of a craft endeavor that was severely limited by the shortage of skilled personnel.

On the horizon are newer printing methods in which electronics and photography utilize photosensitive or electrically selected color dyes or pigments. They are leading printing away from the transfer of viscous inks by pressure to where high-speed multicolor editions will be produced in which the "impression" is obtained by light or electrical forces.

The cliché that demand creates supply is also true in printing. If printing is to guide its own future instead of accepting handouts from other industries unacquainted with the printer's problems, it must subsidize its own research and development program. Then, instead of being at the bottom of all industries as it is now, it can regain a position of respect that its intellectual nature is entitled to. Only then will printing truly come of age and justify its rank in modern industry.

Direct Mail Volume Rises

Direct mail advertising volume from Jan. 1 through March 8 was \$320,976,000, a new high for this period, according to Direct Mail Advertising Association estimates based on U.S. Post Office Department reports. Volume for the same period last year was \$318,593,000. "As business becomes more competitive," said DMAA president Arthur E. Burdge, "we expect more advertisers will increase their use of direct mail to promote sales, since this medium offers control and flexibility in reaching the customers wanted."



Rewind unit of press showing electronic control station for control of tension, web speed, press speed and rewind tension. Web splitting knife is located at the right of the electronic controls

drug stores, groceries, restaurants, and other stores in the towns throughout the county.

The entire operation of the *Graphic* is contained within the modern five-story building of its publisher, the Graphic Printing Co., Inc., near the center of Portland. Editorial and business offices share the first floor with the newspaper pressroom. The second floor contains the composing room, camera equipment, plate-making facilities and also the job printing equipment.

Pressroom Sets An Example

The newspaper pressroom is a notable example among small town papers of efficient layout, of modern equipment and labor-saving materials handling methods.

The web offset press, a product of the George Hantscho Co. of Mount Vernon, N.Y., is a single-unit perfector known as the Hantscho Junior 36, prints both sides of a 36-inch web, and produces eight tabloid pages at each impression. The collator unit, also manufactured by Hantscho, is located in line with the delivery end of the press. Handling up to six webs, the unit can deliver up to 24 tabloid pages with or without a quarter-fold.

To facilitate handling of the heavy rolls, an overhead electric hoist runs from above the press feed to the loading stations of the collator. The system allows one man to load the press, unload the delivery end rewinder, and transfer the printed roll to the collator with a minimum of physical effort.

Running Tuesday night and Wednesday morning, the press produces four 36-inch printed rolls, each of which is split on the press just before rewinding. Four of the 18-inch rolls are placed on the collator to produce a 16-page tabloid. The second section of the paper, also 16 pages, is then placed and run on the collator. The

Indiana Weekly Newspaper Adopts Web Offset Process

- Tabloid paper uses a single-unit press and matching collator
- Here's why this firm finds web offset best suited to its needs

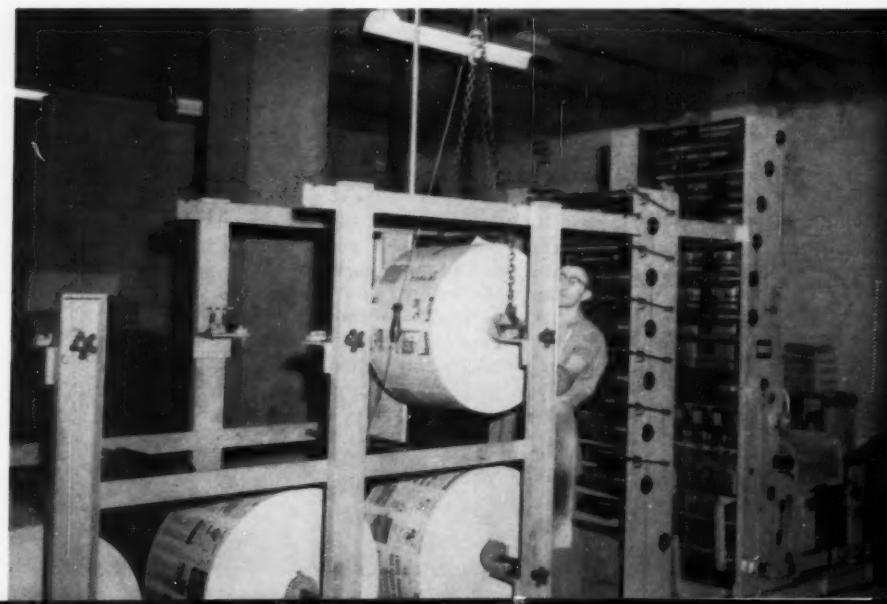
By Robert D. Walker

Among the pioneers in full-time use of the web-fed offset process is a small Indiana weekly newspaper. Although it now belongs to the vast minority in methods of newspaper production, the *Portland Graphic* may some day be regarded as a pace-setter in the web offset industry.

The *Portland Graphic* was established in 1950 by Hugh M. Ronald Jr., a local industrialist, in a successful effort to improve the quality and readability of local news in the community. The average circulation, almost equally divided between mail subscriptions and newsstand sales, is 5,600 copies distributed throughout Jay County; about 25 per cent of the readers are farmers.

The operator of the press and collator is seen as he places the 18-inch roll on the feed station of the collator-folder unit. Up to six webs can be collated and folded by the machine at one time

The *Graphic* is a weekly tabloid, usually 32 pages, which makes considerable use of a large number of local news photographs. Various departments are devoted to the interests of every member of the family and the community. Publication day is Thursday. Newsstand sales are by





Active management of the *Graphic* is in hands of Manon Felts, vice-president, general manager. He formerly operated his own printing plant.

final operation is hand insertion of the second section.

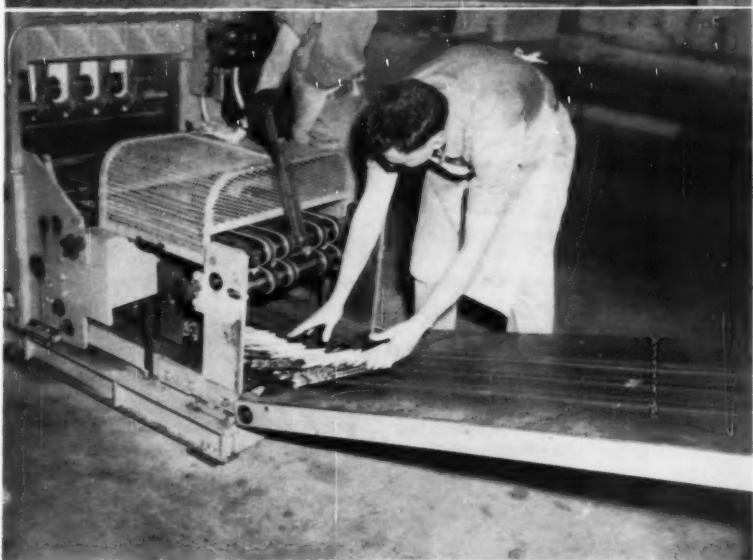
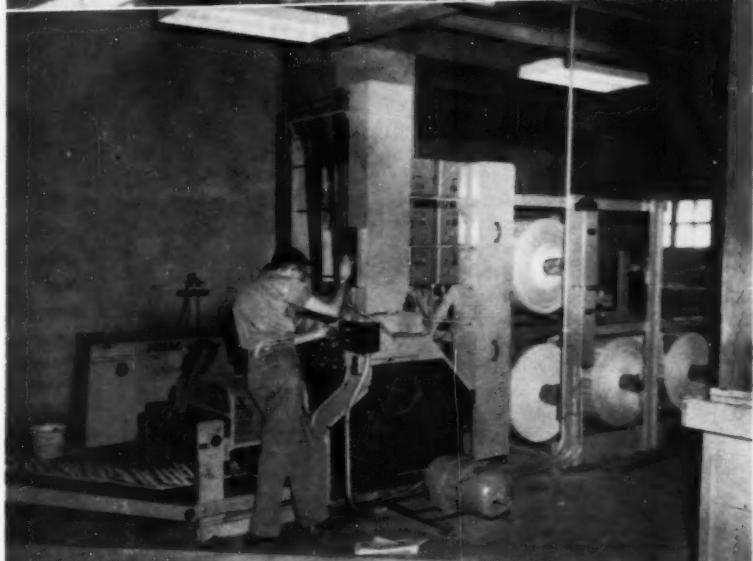
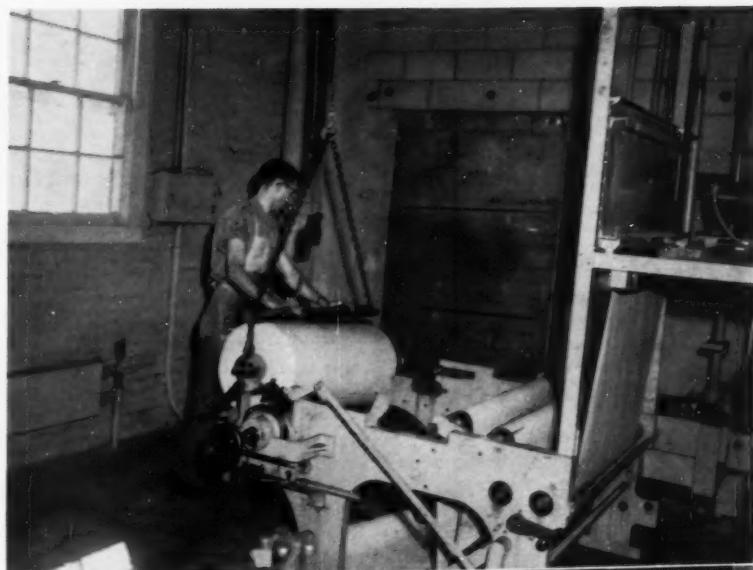
The press is usually run at 12,000 impressions per hour, although this speed can be increased if necessary. The collator-folder unit is operated at speeds between 5,000 to 6,000 16-page sections per hour depending upon the operating conditions such as humidity, condition of stock and number of pages.

One man operates both the press and the collator, with a second person to help unload during the collating and folding operation.

The web offset press is also used to produce a variety of commercial work, chiefly on newsprint, for local industries and trades. This job work consists of sale announcements for local stores, political hand bills, a college house organ and similar items.

Hand Labor Proves Costly

Prior to the installation of the new equipment in July of 1957, the *Graphic* had been printed on a sheet-fed 17½ x 22½-inch offset press and collating and folding had been done by hand by a crew of local high school girls. The long press time, printing only four pages on each run, the cost of sheet stock as against roll paper, and the high cost of hand labor in folding and collating, all combined to



→
The press operator is shown using the overhead electric hoist to place a roll on the feed stand of the press in the top photo. It is possible for one man to change rolls in 7-10 minutes. Center photo shows the collator in operation using four webs to produce a 16-page tabloid section. Up to six webs may be used to produce 24-page tabloid section. Bottom picture shows delivery end of the collator turning out the finished quarter-fold sections. The delivery table may be raised to provide upper delivery, if desired, when quarter-fold section of the collator is disconnected.

justify the purchase of the high-speed web press and automatic collator-folder.

The decrease in press time, formerly four days with sheet-fed equipment, not only provides substantial cost savings, but also permits greater flexibility in the placement of advertising matter and last minute news items. For a paper given heavily to the use of photographic material, the cost advantages of offset over letterpress engravings are substantial, according to *Graphic* managers.

The web offset press used at the *Graphic* was designed specifically for the small newspaper field. The use of the offset principle eliminated the need for stereotype equipment and engraving facilities.

Press Has Many Features

Among the features of the press are independent water systems for upper and lower printing units, each equipped with variable speed motor drives for maximum efficiency; individual inking systems; electronically controlled and automatically adjusting web tension system; open construction to permit ease of wash-up, adjustment and plate clamping; electronically controlled variable speed motors on the press drive; unit construction to permit future addition of more units for multicolor work and a compact design.

According to the manufacturer and members of the *Graphic* staff, the automatic control of web tension as well as web and plate roller and blanket roller speeds results in high quality printing especially in the case of halftones. The speed of the rewind unit is also electronically controlled to prevent slipping that might cause smudging or offsetting. Slitting of the web to produce the two 18-inch rolls is done by a cutting wheel and a shaft mounted behind the printing unit and above the rewind unit.

The collating and folding unit consists of a frame which can support up to six webs, with a maximum web width of 18 inches and a diameter equal to the maximum web diameter of the press rewind unit.

Each web, up to six webs, is threaded through a series of guides and rollers past an electronic registering unit to a knife section where the web is sheeted. As the cut is made, the sheets composing the section are tucked into the bite of fold rollers by a chopper blade mounted just below the cutoff knife.

The half-folded section is carried by tapes to a second chopper blade which makes the quarter fold and moves the section downward through fold rollers to the delivery tapes.

The delivery board, equipped with tapes, is slanted upward to achieve close stacked delivery of the folded sections.

A pullout clutch is provided to disconnect the quarter folding section when only the first tabloid fold is desired. The delivery table can be adjusted to meet with

the delivery tapes of either of the folding sections.

The electronic registering device in the collator consists of a separate electric eye system for each web, with corresponding light signals mounted on the side of the machine in view of the operator. The action of the registering units is based on a short black line printed at the end of each second page of each web at the point where the web will be cut prior to folding. Any deviation from register between the webs being collated is corrected automatically. Manual controls are also provided to make any drastic register changes that might occur.

Composition at the Graphic Printing Co. is done on two Linotypes, a Comet and a #51. A Vandercook proof press is used. In the platemaking department are a 20x24-inch Robertson camera, a Douthitt whirler, and a Brown vacuum frame to accommodate the 22 $\frac{3}{4}$ x36-inch plates

used on the Junior 36. The job shop has ATF and Davidson offset presses as well as a Heidelberg platen, a C&P hand-fed and a Little Giant for letterpress work. A 17 $\frac{1}{2}$ x22 $\frac{1}{2}$ Baum buckle folder, 24-inch Seybold cutter and a Bostitch manual stitcher are used for bindery and circular work. In addition to the usual run of commercial job work, the Graphic Co. does specialty work in the field of labels and feed tags for local manufacturers.

The Graphic Printing Co. is headed by its founder, Hugh M. Ronald Jr., with the active management of the organization in the hands of Manon W. Felts, vice-president and general manager. Prior to the publication of the *Graphic*, Mr. Felts operated his own printing plant in Portland, but merged with the *Graphic* at the time of its organization. The *Graphic* is a member of the Hoosier State Press Association and of the National Editorial Association.

Annual PIA Web Offset Meeting Scheduled For June In Chicago

The Web Offset Section of Printing Industry of America will hold its annual meeting at Chicago's Edgewater Beach Hotel, June 5-6.

At the first general session scheduled for Thursday morning, June 5, there will



George A. Mattson



Donald R. French

be a panel discussion on "Web Offset Sales and Related Problems." The keynote speaker for this discussion will be Winfred R. Ison, vice-president of R. R. Donnelley and Sons Co., Crawfordsville, Ind. The panel will also include talks by James S. Armitage, president of Inland Press, Chicago, and Carl Denman, vice-president of World Color Printing Co., St. Louis. The panel discussion will be audited by R. C. Fields and Charles Rosenthaler of R. R. Donnelley and Sons Co., Crawfordsville, Ind. The panel discussion will be chaired by Donald French of Daner Press of Canton, Inc., Canton, Ohio, president of the Web Offset Section.

Following the panel, the section will hold an executive session with Mr. French presiding. The president will present his report and the election of officers will be held.

At a luncheon scheduled for Thursday noon, James Low, National Association of Manufacturers' Speakers' Bureau, New York City, will discuss a "Prescription for Good Leadership." Following the luncheon, the section will visit the Rand McNally & Co. plant in Skokie, Ill.

On Thursday evening after the dinner meeting there will be a panel report on the 1958 DRUPA International Exhibition of Printing and Graphic Arts Machinery. Reporting members of the Web Offset Section will be Bernard Green, Majestic Press of Philadelphia; James N. Johnson, Standard Publishing Co., Cincinnati, and Paul Lyle, Western Printing and Lithographing Co. of Racine, Wis. Chairman of the panel will be Hyman Safran, Safran Printing Co., Detroit.

On Friday, June 6, there will be a panel discussion on "Web Offset Equipment—A Comparative Evaluation." Participating will be Mr. French, Kenneth B. Haynes, Haynes Lithograph Co., Rockville, Md., and Jack Spencer, Western Printing and Lithographing Co. of Poughkeepsie, N.Y. This panel will be chaired by James N. Johnson.

Closing out the 1958 Web Offset Section meeting will be a trip to the Western Printing and Lithographing Co. plant in Racine, Wis.

G. A. Mattson, managing director of the Web Offset Section, announced that chartered buses have been reserved for both plant trips scheduled for the section.

As at past meetings, the Web Offset Section has suggested to plant owners and managers that their key employees, such as foremen or superintendents, attend this meeting of the section.



they'll live
forever...
through
print and paper

"The time has come" the Walrus said, "to talk of many things." . . .
Lewis Carroll told a story to three enchanted children.
Today, the characters of Alice in Wonderland are immortal.
Projected by print and paper to the far corners of the earth,
they entertain and educate children of all ages.
Preserving great literature is only one of the many ways
print and paper serve everyone, everywhere, everyday.

INTERNATIONAL PAPER



TICONDEROGA® PAPERS

Long famous for press performance, appearance and economy, the Ticonderoga family now features a sparkling blue-white **TICONDEROGA OFFSET** that further enhances faithful reproduction. Plus a quick drying, new blue-white **TI-OFAKE** of good opacity in both smooth and vellum finishes; in new weights and sizes. And **TICONDEROGA TEXT** that offers colonial and polar whites, and 7 beautiful colors, with companion **COVERWEIGHT**.

Ticonderoga Papers are ideal for broadsides, booklets, announcements, brochures, travel folders, house organs, book jackets, programs, menus, calendars, catalogs, prospectuses, inserts, etc. Outstanding results with both letterpress and offset lithography. Ticonderoga Offset, Text and Ti-opake are now available in wrapped packages of 8½" x 11" for offset duplicating presses.

Call your local paper merchant for samples.

**OTHER FINE QUALITY
MILL BRAND PRINTING PAPERS
BY INTERNATIONAL**

ADIRONDACK BOND
ADIRONDACK LEDGER
BEESWING MANIFOLD
INTERNATIONAL DUPLICATOR
INTERNATIONAL MIMEO SCRIPT
INTERNATIONAL OFFSET
SPRINGHILL INDEX
SPRINGHILL COLORED INDEX
SPRINGHILL POST CARD
SPRINGHILL WHITE TAG

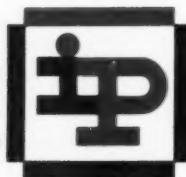
SPRINGHILL MANILA TAG
SPRINGHILL VELLUM-BRISTOL
LOUISIANA COLORED TAG
OTIS BRISTOL
HUDSON BOOK
HUDSON COVER, C1S
HUDSON LABEL, C1S
HUDSON LITHO, C1S
EMPIRE BOOK
WINN BOOK also
CONVERTING PAPERS

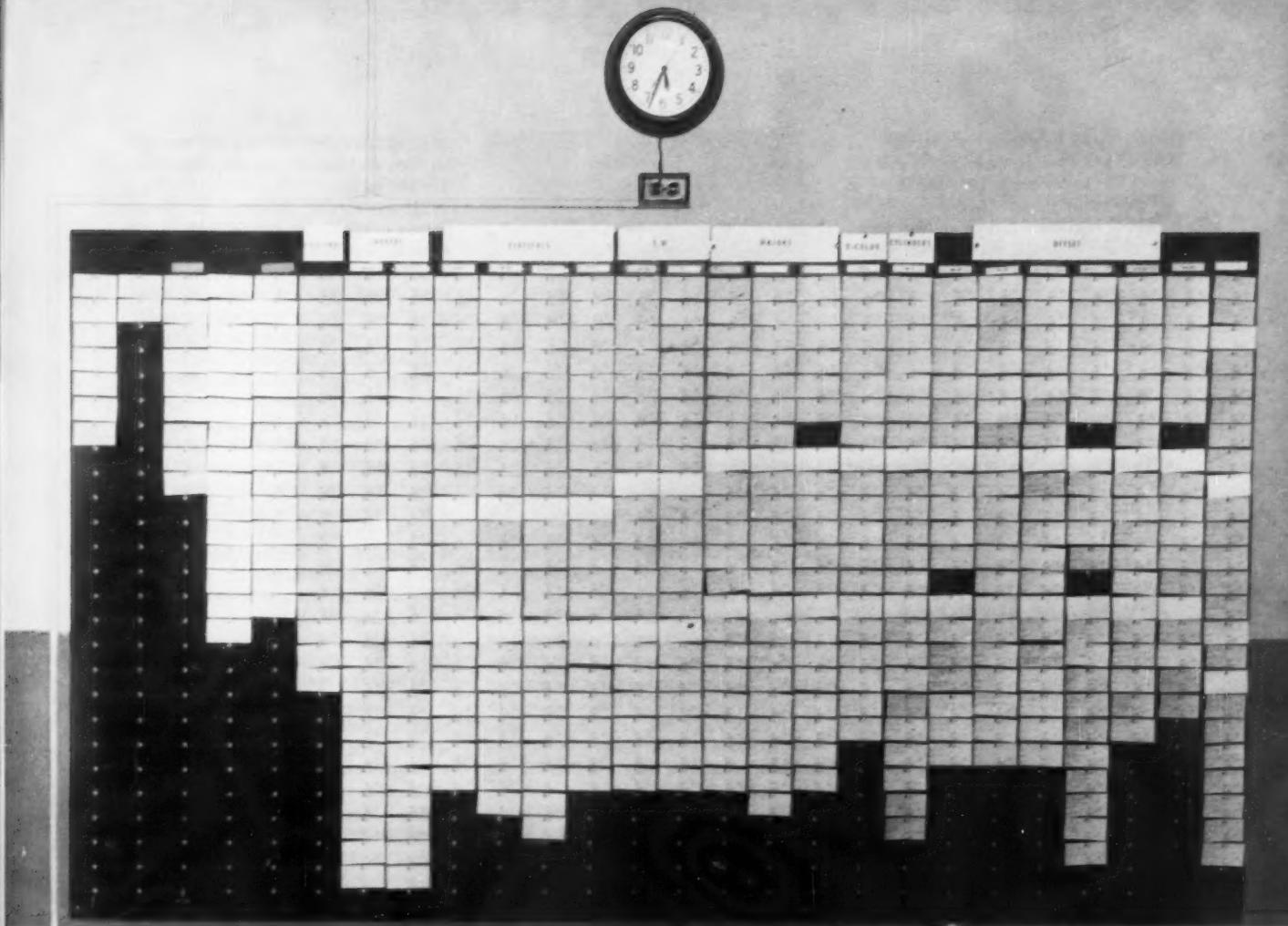
your most dependable source of supply

PRINTED BY OFFSET LITHOGRAPHY ON
TICONDEROGA OFFSET, BASIS SO.

**INTERNATIONAL
PAPER**

FINE PAPER & BLEACHED BOARD DIVISION
NEW YORK 17, N.Y.





A typical load board listing major production centers across the top. Small tickets carry job number, customer quantity and other pertinent information.

Scheduling To Control Production

- A key to success in printing business is proper scheduling to meet customer requirements
- High rate of efficiency in your plant is a direct result of sound production scheduling

By Chester B. Story

Scheduling to control production and meet customer requirements is one of the important aims of all successful manufacturing. Printing, in the broad sense of the term, is largely a manufacturing process and, as such, should have this same goal.

The word "schedule" has two meanings, depending on whether it is used as a noun or a verb. According to dictionaries, as a noun it refers to a written list, and as a verb it refers to placing in a written list. These definitions are, of course, oversimplified.

As used here, the noun schedule (or schedules) is a list of jobs in each center of operation, showing specifically, or generally, the sequence of the processing of these jobs in each center.

The verb schedule, however, refers to much more than "placing in a list." Used here as a verb, it refers to implementing the active processing of a job by the production team: Order writing, planning, purchasing, preprinting preparation (layout, markup, ordering engravings, etc.), production analysis, forecasting, routing, dispatching, processing through necessary centers, and shipping.

The production center is, in fact, a control center for the traffic of the orders and materials necessary for their production, acting as a funnel for all jobs and controlling the movement of these jobs. Scheduling is an integral part of the control of production.

In order to schedule a job intelligently, it is necessary to establish a common de-

nominator usable for all types of jobs from a business card to multiple signature books. The obvious common denominator is time expressed in hours or parts thereof. Accordingly, each job to be scheduled has to be analyzed and broken down into time required in each of the work centers through which the job is to be processed.

It is also necessary that we know the number of hours of work for each of the jobs already in each center and the time when each of the preceding operations is to be completed in order to have a continuous flow of work and to make the ultimate required delivery of each job.

This knowledge, which can be determined by the listing of each job in each center along with the number of hours

required (or remaining) to process the various jobs through the center, is a major factor in the control of production but it is by no means the only one.

Other important factors are the ordering of the materials such as ink, paper, art work, engravings or offset plates, etc., and dispatching these materials to arrive at the centers where they are to be used when needed. These functions are important in effectuating continued coordinated operations.

The classic reminder, "for the want of a nail the shoe was lost, for the want of a shoe the horse was lost, for the want of a horse the rider was lost, for the want of a rider the kingdom was lost," has its application here. Each detail is important in attaining the end result.

Scheduling Is Production Function

Careful examination of all these factors and competent evaluation of the component parts lead to a logical conclusion that scheduling should be the function of a production center.

The control of the production center may be vested in one person who has several other duties and responsibilities in a small plant, or it may be the function of several people with various functions headed by a production manager in larger plants.

The information necessary to the production center and evaluation of these facts are fundamentally the same, whether the plant is large or small:

1. The practical capacity of the centers of production must be known.

2. The load and the commitments of the various centers of operations must be known.

3. The import of the addition of jobs to these centers must be evaluated with due consideration.

4. The production center must see that materials be ordered and dispatched to the centers to arrive when required.

5. The sequence of processing jobs in each center must be determined to effectuate the production of jobs to meet the requirements of ultimate delivery demands and maintain high efficiency in all centers.

The production center must have a complete array of facts and figures. The physical methods (or method) of arriving at these facts and figures can be as widely varied as there are plants. Some may use written lists, subdivided by work centers; others may use charts, still others may use schedule boards, even three-dimensional boards, some may use a rack with pockets to hold tickets with the information as to job identity, number of hours required in each center, and there are other mechanical contrivances, all tailored to suit the individual or departments responsible for scheduling.

This writer prefers a simple load board that lists the centers across the top of the board. Through the use of small tickets that carry the job number, the customer, quantity and job identification, number of colors, center, method of running on

press, number of hours required, number of sheets and size of press sheet, the basic data is obtained.

These tickets are grouped as to (1) approved jobs, (2) the jobs expected to be approved within a week and (3) jobs entered but with an indefinite schedule beyond a week. The information available on the board is kept up to date regularly by the removal of cards for completed jobs and the addition of cards for new jobs.

From the information available here the press schedules are made out daily before the start of the morning shift and again before the start of the night shift. Of course, there are times when these schedules may be altered during the shift due to changes which occur. This flexibility is not to be confused with vacillation or weakness. The change may be due to factors that occur during the running or preparation to run a job such as offset plates going blind, smash up of plates, reevaluation of job sequence, etc.

Schedules Show Completed Jobs

Composing room schedules and plate room schedules for the previous shift are sent in at the beginning of the next shift with notations by the foremen as to the accomplishments. In the case of the composing room the report shows the jobs that have been completed up to "proof out" or "sent to press." The report shows the remaining hours of work on each job.

The schedule for the day is made out immediately. The report from the com-

Plateroom schedule includes camera work, stripping and opaquing and platemaking in hours, priority and expected time of completion of proofs and plates

SCHEDULE for PLATEROOM							Date	4/9/58 Shift DAY			
P = PRIORITY											
JOB NO.	CUSTOMER AND DESCRIPTION	FROM TO BLUEPRINT		BLUEDRILLS HOURS P. PRIORITY	FROM TO WORK HOURS P. PRIORITY	IMPERFECTS HOURS OUT (DATE)	END DATE	AFTER ON PLATEMAKING			REMARKS
		STRIPE	2. S.					COLORS	PT. HRS.	PLATES	
22829	A.B. Steel Co. Booklet						4/7	2.0	.50	6 W DE 4/10	
23380	Lugg Oil Agreement						4/8	1.0	.2	2 C A16 2.0 4/10	make color plate first
22196	Wairfield Co Bulletin						4/9	2.0	.65	3 M DE 4.5 4/10	
23071	Mastra News Bulletin						4/8	1.5	.70	2.4 T DE 1.5 4/9	
22745	Rational Tube Presentation						4/9	.5	1.50	2 M A16 3.5 4/9	
21649	Darnay Co Folder						4/9	.3	1.0	2 C A16 1.0 4/9	
23089	Knowlax Co New (21 H.T. only)	5.00						1.5	.45	2 M DE 4/5	Keyart due 4/10
22291	Lachner Inserts	1.50	4.00	4/10	.5			1.0	.20	2 T DE 5.0	
23119	Buster & Wragg Annual Report	4.50	11.00	4/10 out 1.0				2.0	.40	2 T DE 4.5	overtime authorized
22745	ARCO (55 H.T. only)	13.0						3.0	.65	4 M DE 7.5	Key art due 4/10
22953	University Campus Map	5.00	1.50	4/11	.5			.5	2 C A16 2.0		
22562	Public Domain OI Promotional Kit	3.5	4.0	4/14	1.5			.5	1.5	6 M A16 1.0	
23407	Apex Papers Price Bklt	1.0	3.5	4/11 out 1.0				1.0	4 C A16 4.0		
<u>AHEAD</u>											
23100	CARVER Brochure						4/8	2.0	.60	4 W DE 8.5	
23422	T.D. + S Advertising Mailer						4/8	.5	2 C A16 2.0		
23485	A.B. Steel Co Georgia Folder						4/5	1.0	.25	2 M DE 4.5	
23477	Nager Co Folder						4/5	1.5	.35	2 T DE 5.0	

posing room foreman plus the new jobs going to the composing room are included, thus presenting simultaneously an inventory of work (keyboard, casting, Linotype, hand composition and makeup, and proofreading), the sequence of operations, and the expected time the proofs are to go to the office.

The report from the plateroom shows (1) the plates made during the preceding shift, (2) the blueprints (proofs) sent out to the office and (3) the remaining hours of work to be completed in camera, stripping and platemaking.

The schedule for the day is then made out based on this report and the new jobs being introduced into the plateroom. This schedule includes camera, stripping and opaquing, and platemaking in hours, priority, and expected time of completion of blueprints and plates for the press.

All schedules are given to the plant superintendent (or to his assistant). Quite frequently, a conference is held at this time which may or may not include the foreman of the department in which there are problems to be resolved or details of schedules to be discussed. Also, at this time the advisability of the use of overtime is recommended when necessary.

Additional information may also be exchanged such as orders in process that will materially affect future operations, plant personnel action affecting operations such as absenteeism, promotions, indenturing apprentices, discharges, suspension, etc. Equipment breakdown, additions or removals are also reported. In short, all facts changing production in any way are clearly established so that proper evaluation can be made.

Processing Plant Orders

The production center processes all orders going into the plant and is a funnel for all proofs going out to the customer from the composing room and the plateroom. In this way the production center can record and keep posted as to the movement of all jobs.

In order to handle all this work involving the processing of approximately 150 orders per week, the writer has the help of several assistants who do the layout and markup of jobs for composition, check art work and photos and make plate orders for work going to the plate room, order art work, outside composition, photoengravings and other out-of-plant services. These men work with specific salesmen and serve as the in-plant contacts for many customers.

This assignment of production men to salesmen and the resulting knowledge of their accounts has been instrumental in developing better customer relations. The only drawback to this system occurs when certain accounts become unusually active, throwing an overload on the assistant handling these accounts. This situation is mitigated by the subassignment of work



Chester Story is production manager of William G. Johnston Co., Pittsburgh. He received degrees from Tufts College and University of Pittsburgh. He also studied at Carnegie Institute of Technology. He joined the Johnston production staff in 1947, has held his present position since 1949

to another assistant whose accounts are not so active at that moment.

Close coordination between production and sales is stimulated by a weekly meeting of the executives, production supervisors and the salesmen. At this meeting the activities of all the estimators are reported, the sales bookings for the week are compared with established quotas, and general plant conditions are reported.

This is followed by a report of the detail of the press load and scheduling anticipated and the work load of other centers with a discussion following when any schedule clashes occur, or additional facts requiring schedule changes are given. This informative meeting serves well in coordinating sales and production activities.

In addition to this general meeting, informal discussions with the salesmen are held individually when production problems arise and/or forecasting is required by customers. Forecasts of individual jobs are nearly always written in duplicate, the duplicate being retained in the production center to incorporate committed time into the schedules.

Another type of forecast is the proposed schedule for jobs which are being quoted, when such a schedule is required by the customer. The production center can not, of course, schedule for time that is already committed and such requests for forecast schedules accordingly must be carefully considered. This consideration, however, does not preclude the possibility of demands for special service by customers.

What is to be done when a customer asks for immediate printing and delivery of a job when you are loaded with work? This is not an altogether unusual situation for the printing industry in which service is a factor. Let's explore the possibilities.

First, let's be sure the request for "immediate" delivery is real. Sometimes the truth may be clouded by an eager and zealous salesman. It may turn out that the customer can "give" in that request, allowing sufficient time to process the job properly if the customer is informed of your production problems.

Second, can you obtain a postponement of another job already in the schedule in order to print the job in question? Some customers when informed of a "jam-up" in schedules may be willing to take a short postponement of the delivery of their job to help a trying situation. However, be sure to inform them exactly when you will be able to deliver the postponed job and stick to that given date when making the delivery.

Third, what will overtime do? Is this really the solution to the problem? There are cases when overtime will solve the problem and there are other cases when overtime will only make a dent in the problem, resulting in additional scheduling problems.

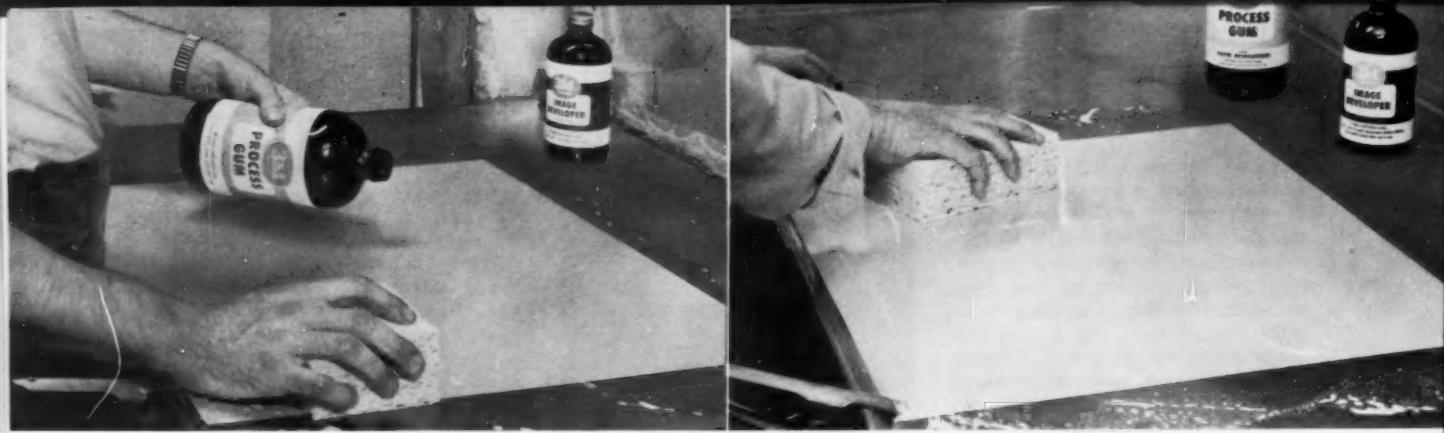
A word of caution about the costs of overtime: Bear in mind that overtime by production men often entails overtime in overhead departments such as clerical, supervisory, etc., in greater proportion than may be covered in hours costs. Regular overtime in busy departments is an asset; spotty overtime, however, is generally quite costly.

Fourth, can the job be shifted to another press? A job may be shifted from a 22x29 press on which it would normally be printed to a 26x40 press and the desired delivery may be obtained at very little additional cost or at least at a cost less than if excessive overtime is used on a 22x29 press.

Another Printer May Help

Fifth, can a trade shop or another printer help you out? Of course this consideration must be properly evaluated as to cost, schedule and quality and, in most cases, permission should be obtained from the customer. The other printer may be low in work volume and welcome the opportunity to have some additional work. Profit may be completely nullified by such a move, but if you continue in the good graces of your customer by such action, then it may be well worth while.

The five considerations above are basic, a common sense approach to problems of scheduling production, applicable to all printers, large or small. Flexibility to meet the challenge of the ever-increasing demand for service requires simplicity in scheduling methods and procedures. A high rate of efficiency of plant production is the direct result of realistic scheduling by the production center. Proper scheduling, based on good evaluation of facts and sound judgment, is of paramount importance to production control and customer service satisfaction.



Pour the process gum slowly over the plate (left) and then wipe the process gum solution evenly over entire surface of the plate as in the picture on the right

In Part I (page 50, THE INLAND PRINTER, April, 1958), the story of working with presensitized plates ended with a discussion of exposure times. We begin the second section by outlining the most important steps involved in the processing of presensitized plates. Although the steps of stripping and exposing are equally important as that of processing, the technique of processing requires closer study. Only the correctly processed plate will result in trouble-free runs on the press, have longer life to stand more impressions, save time and will give better results.

The processing of presensitized plates involves four steps:

1. Exposure.
2. Development and desensitizing with a gum or acid solution.
3. Application of lacquer or developing ink.
4. Gumming.

Although the subject of exposure was discussed in Part I, some practical points were not mentioned earlier. These are very important and are generally disregarded by many platemakers.

Keep Vacuum Constant

We have found in our practical work that if the amount of vacuum when exposing a diazo-coated plate is not kept constant, the prints will not give uniform results. This is true with most light-sensitive materials.

It has also been found that plates exposed in a mechanical frame require less exposure time than the plates exposed under vacuum.

Most presensitized plates are coated on both sides of the plate and if both sides are to be used caution must be exercised. It is not a very good practice to use both sides of the plate unless extreme care is exercised in platemaking and on the press.

The main point which one should keep in mind while using both sides of the plate is that presensitized plates are very thin, from .004 to .012 inch. This thin plate can cause embossing from the blanket when the plate is used under high vac-

Illustrations for this article were supplied by Minnesota Mining & Manufacturing Co., St. Paul

Presensitized Plate Quality

Four main steps are involved in processing the presensitized result in trouble-free runs on your press, have longer life

Second Of Two Articles

By Gyan P. Madan

uum. The embossing effect renders the other side of the plate useless. Platemakers who are familiar with this use many devices to avoid it.

Some platemakers place a clean sheet of heavy paper or thin cardboard on the blanket in the frame and place the plate on top. This eliminates the embossing of the ridges of the blanket onto the second side of the plate and at the same time keeps the plate clean. If the cardboard is too heavy, then it will cause trouble.

The best way to eliminate this embossing effect is to use an old offset blanket as a substitute for the paper or cardboard. The blanket must be placed with the fabric side up in the frame. This method will give an excellent cushioning effect and will also minimize halations.

Developing the plates (See illustrations above): The exposed plate is developed and desensitized with either a gum or acid solution, depending upon the manufacturer's recommendations according to the type of plate being used.

For instance, if we are using 3M presensitized plates the manufacturer recommends the use of the 3M Process Gum solution and states that it is necessary to wipe the gum solution evenly over the entire surface of the plate, using a soft, clean, moist cellulose sponge. They say that all excess gum should be removed leaving only a thin film on the plate.

On the other hand, if we are using Harris Alum-O-Lith presensitized plates, the use of an acid solution known as Desensitizer, spread over the entire surface of the plate with a cotton swab, is recommended. The best method in this case is to pour a small amount of Desensitizer on

the plate and to wipe it dry with a washing action, as is usual when gumming up the plate. Desensitizer should be used only in the developing process. It should not be used for gumming after the plate has been inked on the press.

Application of Lacquer or Developer. (See photo, page 95): After the plate has been properly developed with the Process Gum or Desensitizer and is still wet, a small amount of lacquer or developing ink is then applied to the plate and is rubbed uniformly over the entire area of the plate using long strokes in several directions. An even and smooth rubbing should be continued gently until the plate tends to dry and developer begins to tone in the background.

Image Must Be Smooth

If the developed or inked image is not smooth, it will give trouble in running and inking on the press. Therefore, even the steps in the application of lacquer form an important factor in processing.

We have found in practice that most platemakers do not pay much attention while applying the lacquer or developing ink to the plate. In order to rush the job they pour too much Image Developer (lacquer) on the plate and rub in such way that although the image will appear black or red (3M plates), it will not be even and will not roll up evenly on the press.

One must remember that three bottles of acid solution or desensitizer may be used, but at the same time only one bottle or less of lacquer will be required. Only that amount of lacquer which is necessary to give an even black image should be used.

After developing the image: When the plate has been rubbed evenly and smooth-



Next apply image developer to the plate rubbing evenly (left) and then add the final application of process gum and polish dry with a cheesecloth (right)

Depends On Correct Processing

plate. If you follow the correct procedure, the plate will stand more impressions and also give you better results

ly with developing ink or the lacquer, the image is cleaned up using Process Gum on the 3M plates and the Desensitizer on the Harris Alum-O-Lith plates. When the Process Gum is applied on the 3M plates it should be rubbed with a sponge until an even red coating of the image is obtained. After the development the Process Gum is applied with more pressure on the sponge. This helps to produce a uniform image and reduces the tendency of the developer to adhere to any scratches or defects in the metal. Sometimes additional application of gum may become necessary if the plate becomes too dry.

If using Harris Alum-O-Lith presensitized plates, the image is cleared up by one or two applications of Desensitizer. After the plate has been cleaned properly it should show a perfect black image. Using a piece of cheese cloth, the remaining Desensitizer on the plate should be dried by rubbing it smoothly. Smoothness of the image can be felt by touching the plate over its entire surface with clean hands.

When Gummimg The Plate

Gummimg (See photo above): After the plate has been properly processed, it is gummmed with approximately eight-degree Baumé Gum Arabic. The gum is applied with a clean sponge and is rubbed over the entire surface of the plate. This layer of gum is then thinned down with a soft, clean piece of cheese cloth and is then wiped dry. One thing to remember in gummimg up the plate is that gum on presensitized plates should never be dried by a fan. It should always be dried by wiping it with a clean cheese cloth.

Careful work with the steps outlined above will no doubt result in a properly

processed plate. However, because of the wide variety of equipment and recommended methods, it is not possible to establish a standard technique. It is quite likely that some platemakers may even face troubles in processing. The important troubles and their remedies are listed as follows:

Applying Lacquer Or Ink

1. Difficulty arising in application of lacquer or developing ink: Presensitized plates normally will take lacquer or developing ink easily and quickly when processed according to the instructions. In case the development of the image may become difficult, it will be probably due to one of the following causes:

Plate too wet: If too much Process Gum or Desensitizer is used to desensitize the plate, then it will take long to develop the image. Reduce the amount of desensitizer and work it well over the entire plate until a frothy lather appears. Then apply the lacquer.

Plate too dry: If the plate begins to tone in the background areas then it means that desensitizer was not sufficient and has gone dry. Add some more desensitizer to the plate with a cotton swab and go over the entire plate. Also continue applying lacquer to the plate. This will dissolve the developing ink or lacquer in the background area so the lacquer will not continue to tone.

Too much developing ink or lacquer: Too much developing ink or lacquer will mix with the layer of desensitizer on the plate and thus will not stick to the image. Use less image developing ink or lacquer if this occurs.

It is almost impossible to ruin the presensitized plate during development, but

too much or too little of either lacquer or densensitizer can cause a slower or more difficult appearance of the image.

2. Specks and spots: When the presensitized plates are developed and inked up they often show some specks and spots. The cause of these are:

Pinholes: Pinholes are often left in the masking opaques of the negative. Light, in exposure, passes through these pinholes and they appear after development. In minor cases they can be removed with a soft rubber eraser dipped in water.

Snowflakes: If areas which look like snowflakes are dotting the plate, they may be due to ammonia fumes. If spots are in the image area, they will not accept ink and usually the lacquer will rub off easily. Stay away from ammonia when processing the plates.

3. Stretched dots: Sometimes halftone dots on a developed presensitized plate appear stretched or elongated when compared with the negative. The lacquer has merely clung to the dots in the direction of rubbing. The remedy is to dissolve the image with densensitizer and then redevelop the image with lacquer, making sure that the Process Gum or Desensitizer does not become too dry during the process.

Weak Image Means Bad Plate

4. Weak image: A streaky or uneven image is a weak image. Good platemaking demands a rich, uniform image free of streaks. There is no standard method of checking or investigating the weak image. A fairly good way to test, however, is to rub the finished plate with your finger while it is wet. An image which rubs off is weak and will not stand up well on the press. Check the exposure with the gray scale, as a weak image is sometimes an indication of an underexposure. Secondly, dissolve the developed image by means of an excess lacquer or developing ink. Rub briskly and then stop dissolving when the image has become a little weak. Now rinse the plate with water and reapply the lacquer or developing ink.

The points outlined here indicate a simple method of working and should be considered a guide and not a standard method or rule for the processing of the presensitized plates.

OFFSET

Copy Preparation • Camera • Darkroom • Dot Etching
Platemaking • Ink • Paper • Presswork • Chemistry

Paper Industry Meeting Litho Quality Requirements

- Paper industry conducts research to improve quality of paper for offset
- Lithographer has both qualitative and quantitative requirements of paper
- Educated pressmen are needed to correct difficulties now blamed on paper

By Ronald I. Drake*

It is quite obvious that the paper needs of the lithographer break down into two broad classifications, the first of which is the quantitative requirements of the industry, and the second, the qualitative requirements.

Taking these two in order, let us briefly touch on the quantitative requirements of the lithographic industry and the ability of the paper industry to meet the requirements that are placed upon it.

The paper industry, and particularly the fine paper portion of that industry, is making rapid strides in increasing its productive capacity, especially in the grades required by the offset process. So far as we in the paper industry can see at this time, there will be no shortage of fine printing papers over the next several years. The additional capacity which will come next year and the year following will be more than adequate to keep up with any demands the graphic arts industry may put upon us.

The important part of this article lies in meeting the qualitative requirements of the offset industry. Under these requirements are not only the kinds of paper which the industry will require, but also the results which it will be able to secure from such papers.

It seems to us in the paper industry that the lithographic process is as much of a



Ronald I. Drake

mystery now as it was when it was first developed. We still don't seem to know enough technically of the chemical and physical processes involved to say with any degree of certainty why the method works. This is a pretty broad statement, I realize. But I wonder if lithographers are aware of the differences in the process from one plant to another. Each starts out with basically the same raw materials—paper, ink, fountain solution, blankets, rollers, etc., even the same press from the same manufacturer—but the same things are not done in each plant. One plant does not duplicate exactly another's methods of producing a job and yet each one will turn out wonderful work. Why? How?

In the lithographic business every job brings up a new set of conditions—new plates, probably new inks, and certainly new ink requirements—quantitatively at least, sometimes new blankets, and certainly new production standards. Then too, there are press adjustments—roller settings, dampener settings, fountain settings, and so on.

In spite of these variables whenever a difficulty shows up in the process, it is perfectly natural to immediately blame

the raw materials as the source of the difficulty. And the major raw material is paper. There is some merit in the complaints, but I also wonder if any lithographer ever sat down and thought out this part of the picture—that today the major paper suppliers are manufacturing one kind and one grade of paper on one machine day in and day out until they have their process thoroughly standardized.

The paper industry has had to learn all it possibly can about the lithographic process, and perhaps even a little more than its own customers know about it. It is still the custom in the lithographic and letterpress industry to rely on suppliers for the majority of technical help.

Paper Becomes More Stable

We in the paper industry are providing a more stable and standardized material with which to produce printing by continuous running operations learning all we can, even to the extent of sending our men to printing schools. We do not expect to make printers out of them but we do want them to become familiar with the requirements of the process, with rollers, plates, blankets, dampeners, fountain solution, and so on.

A third thing we are doing is hiring qualified pressmen who have not only experience, but also good schooling in the industry, and have worked their way up to foremen and superintendent's positions

Critiquing color separation negatives made by transparency masking are (l. to r.) Donald Hudson, Kodak technician; Otto Gregory, Dunlap Printing Co., Philadelphia; Pat O'Donnell, international representative, Amalgamated Lithographers of America; George Murray, Dunlap Printing Co., Philadelphia, and Norman Axe, Colorcraft Lithoplate Co., Philadelphia. The group recently visited the graphic reproduction technical service center located at the Eastman Kodak Co., Rochester, N.Y.



*Ronald I. Drake is manager of technical sales service for Champion Paper and Fibre Co. He has been a Champion employee for 22 years. Mr. Drake is a graduate of University of Wisconsin. He served as manager of a printing plant, superintendent of an ink firm and was a chemist

so that they are qualified to give us the benefit of their knowledge.

If we add an already extensive knowledge of the industry to a thorough grounding in the paper industry, we cannot help but have a step-up in the quality of the paper we manufacture.

While this is going on, research and development departments are constantly searching for better and cheaper raw materials with which to manufacture lithographic paper.

Offset Paper Has Improved

Looking at this problem from our side of the fence, and from many years in this customer service relationship, I can definitely say that lithographic papers today are many times improved over what they were five, ten, or twenty years ago. They have to be to meet the requirements of the industry in terms of speed of operation, finish and gloss of inks, amount of ink being placed on the paper, the substitution of lighter weights for heavier weights because of the influence of mailing rates, etc. Other refinements have given the paper industry no alternative but to consistently and constantly improve the quality of its product.

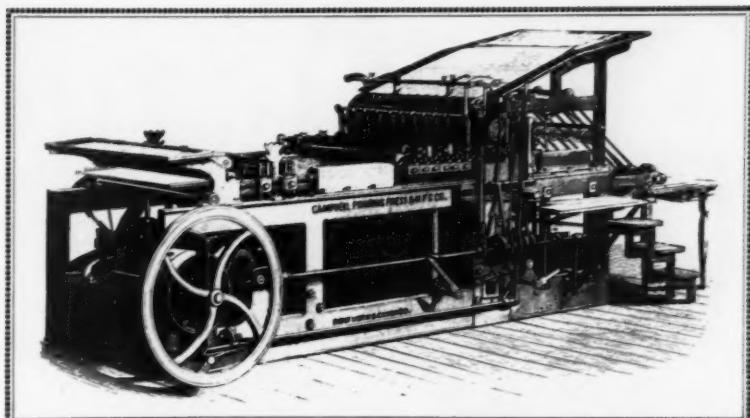
How many years ago was it when nothing but uncoated papers were run on offset presses? I would say that 25 years ago a coated sheet of paper was practically unknown on an offset press. And today, look at the entire range of coated papers available to the lithographer. We in the paper industry very definitely can see the change from the uncoated grades to the coated-two-side grades.

The use of coated papers in the lithographic industry has especially boomed since the advent of the machine-coated papers. The day isn't too far distant when there will be no such thing as an uncoated sheet of paper in the lithographic industry.

Such things as maps—road maps for example—may always be printed on an uncoated sheet of paper. And yet, we have had inquiries for a coated sheet of paper for this purpose. The only thing holding it back at present is the weight limitation versus the strength limitation. In other words, map printers want a sheet of coated paper which weighs no more than a sheet of uncoated, and yet they want the same folding strength value that uncoated paper has. This isn't quite in the cards yet.

Textbooks most likely will always be printed on an uncoated paper. Yet if we could put out a soft finish, semi-dull coated offset which would meet book manufacturers' specifications and get the boards of education around the country to accept such a sheet, the uncoated grades would go out the window immediately. And the paper mills are working along that line. Dull-coated offset enamels for the offset industry are here.

One of the questions thrown at us is why don't we make a paper that won't



In the 1880's printers became quite excited when they read about this "new lithographic press" in *The Inland Printer*. Produced by the Campbell Printing Press Co., the machine was the talk of the town

pick, or won't curl, or won't do this or won't do that. We would like to say that we could do all of these things, but at the same time there is no sheet of paper ever manufactured that you couldn't pick if you wanted it to.

The question of picking strength of printing paper resolves itself into one of requirements and judgment. The paper-maker must use the materials available to him, and by means of a process which is far from an exact scientific process, arrive at a place wherein his product will meet the terrific pull of the blanket and ink relationship of the offset press. Yet the paper must have a surface which will give the required reproduction and which can be sold at a price the lithographer is willing to pay.

We are constantly asked why we don't have some kind of an instrument which will tell us whether a sheet of paper will do all of this or not. We've tried. All kinds of pick testers have been made. All kinds of smoothness and surface measuring de-

Curtis L. Cory (l.), Western Printing Co., Tulsa, Okla., was honored recently by the Litho Club of Tulsa for founding the club in 1956 and as first president of the club. Dugald McIntyre (r.), current Litho Club president, presents Mr. Cory with his award. Mr. Cory is serving as parliamentarian of National Association of Litho Clubs



vices have been invented. But there is still nothing to beat the printing press as a testing instrument.

Once we have manufactured a sheet of paper which has run successfully over a printing press, we at least have a guide point from which to start. It is then possible to evaluate all future runs of paper against that standard. While our various mullen testers, tear testers and size testers will help us in setting up certain gauges for evaluating the quality of paper as we manufacture it, so far as we can see, there is still no final testing method which will substitute for the printing press in evaluating our paper.

Small Press Tells The Story

Of course, we do not use big four-color and five-color presses, but we have found that the results on our small press tests are sufficiently indicative of the results we can expect on larger equipment.

If there is any doubt in our mind as to just how we are going to meet the requirements of these larger presses, we then manufacture paper on a test basis and take it out to some of our many lithographer friends for testing on their larger presses.

The question of the cost of offset papers versus letterpress papers is asked constantly. It is true that offset papers cost more to manufacture because it is necessary that we use more of the best quality materials if we are to meet the severe printing requirements of the process. The speed at which the presses run, plus the combined pull of blanket and ink make it necessary that we use more and stronger pulps and more and better adhesives in our coatings. Moisture requirements cause more difficulty in manufacturing and more testing to control. It is necessary to sort more carefully. All these increase the cost of manufacturing an offset paper.

We are aware of the effects on the profit picture of down time on presses due to any reason, but especially so when it is due to paper. We know that the elimina-

(Concluded on page 174)



The Lithographic Technical Foundation became the owner of Glessner House, LTF research center in Chicago, when Elmer G. Voigt (l.) received the title deed and presented Ray Spaeth (r.), vice-president and treasurer of the Illinois Institute of Technology, with a check for the full purchase price. Looking on is Elliott Donnelley, R. R. Donnelley & Sons, Chicago, who served on the finance committee.

LTF Purchases Glessner House As Research, Education Center

April 2, 1958, is a memorable date in the 34-year history of the Lithographic Technical Foundation. That was the day when this nonprofit research and educational institution became the owner of Glessner House in Chicago where LTF has conducted research and held a special school since 1945.

Ceremonies marking the purchase took place at Chicago's Lake Shore Club. The property became LTF's permanent educational and research center at the time the deed of title was signed after payment of the full purchase price to the Illinois Institute of Technology. Western Printing & Lithographing's Elmer G. Voigt, representing LTF, received the deed in exchange for the check he passed to Ray Spaeth, vice-president and treasurer of the Institute. Mr. Voigt chaired LTF's facilities committee which handled the arrangements for the purchase of the LTF research center.

LTF's original occupancy agreement with Illinois Institute of Technology expired at last year's end but was extended with the option to buy Glessner House. Funds needed for that purpose, legal and other costs were contributed by many companies, groups and individuals. A plaque listing names of all contributors will be displayed permanently in the lobby of Glessner House.

LTF has an endowment of more than \$1-million and an annual budget exceeding \$350,000. Additional funds are being raised for Glessner House alterations, ex-

pansion of research and educational personnel, scientific equipment, and for setting up a new revolving fund for the foundation.

Attending the ceremonies at the Lake Shore Club in addition to Mr. Voigt were the following past and present LTF officers and directors:

Leonard H. Knopf of Meyercord Co., Chicago; Don H. Black, Western Printing & Lithographing Co., Racine, Wis.; Elliott Donnelley, R. R. Donnelley & Sons

Co., Chicago; B. E. Callahan, Inland Lithograph Co. of Chicago; Louis Hraback, Sleight & Hellmuth, Inc., Chicago, and James Armitage of the Inland Press of Chicago.

LTF staff members present were Wade E. Griswold, executive director; Michael H. Bruno, research manager; Jack White, research laboratory business manager, and Robert F. Reed the senior consultant for LTF.

LTF Research Group Meets

The Lithographic Technical Foundation's Research Committee held its annual meeting April 23-24 in Chicago. The meeting featured reports of progress on LTF research projects. Charles Gramlich, supervisor of the Metals and Surface Chemistry Division gave a report on the co-polymer of methyl vinyl ether and maleic anhydride as a coating colloid and results of aluminum studies in deep etching process.

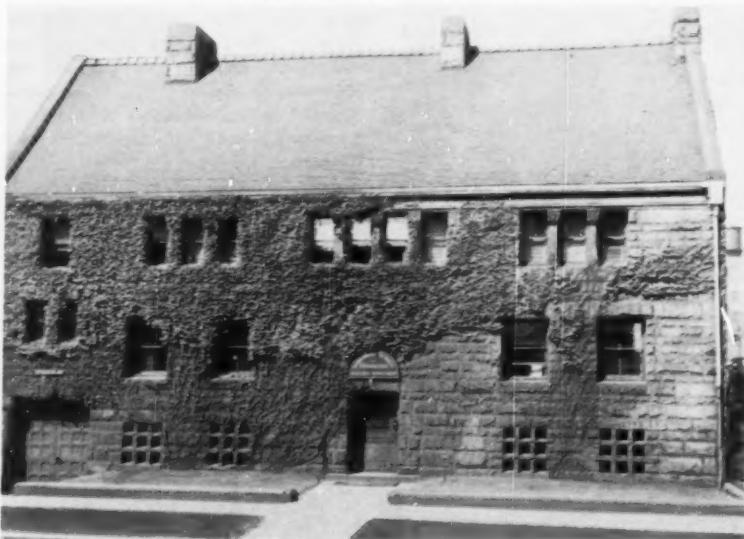
Charles H. Borchers, supervisor of the LTF Paper, Ink and Press Relationship Division, gave a report on ink absorption and the effect of plasticizers on rubber used for lithographic blankets.

George W. Jorgensen, supervisor of the Physics and Quality Division gave a progress report on print quality in lithography and on the first LTF quality control survey. Frank Preucil, supervisor of the Photographic Division, spoke on color reproduction studies recently conducted by the foundation.

Part of the second day of the meeting was occupied with reports on seminars and forums, and studies on hygrometers, glossing, tinting and a report on inkometer studies. Following luncheon, the committee met in a closed session.

More offset news on 172-173-174

Glessner House in Chicago, recently purchased by LTF as its research and educational headquarters

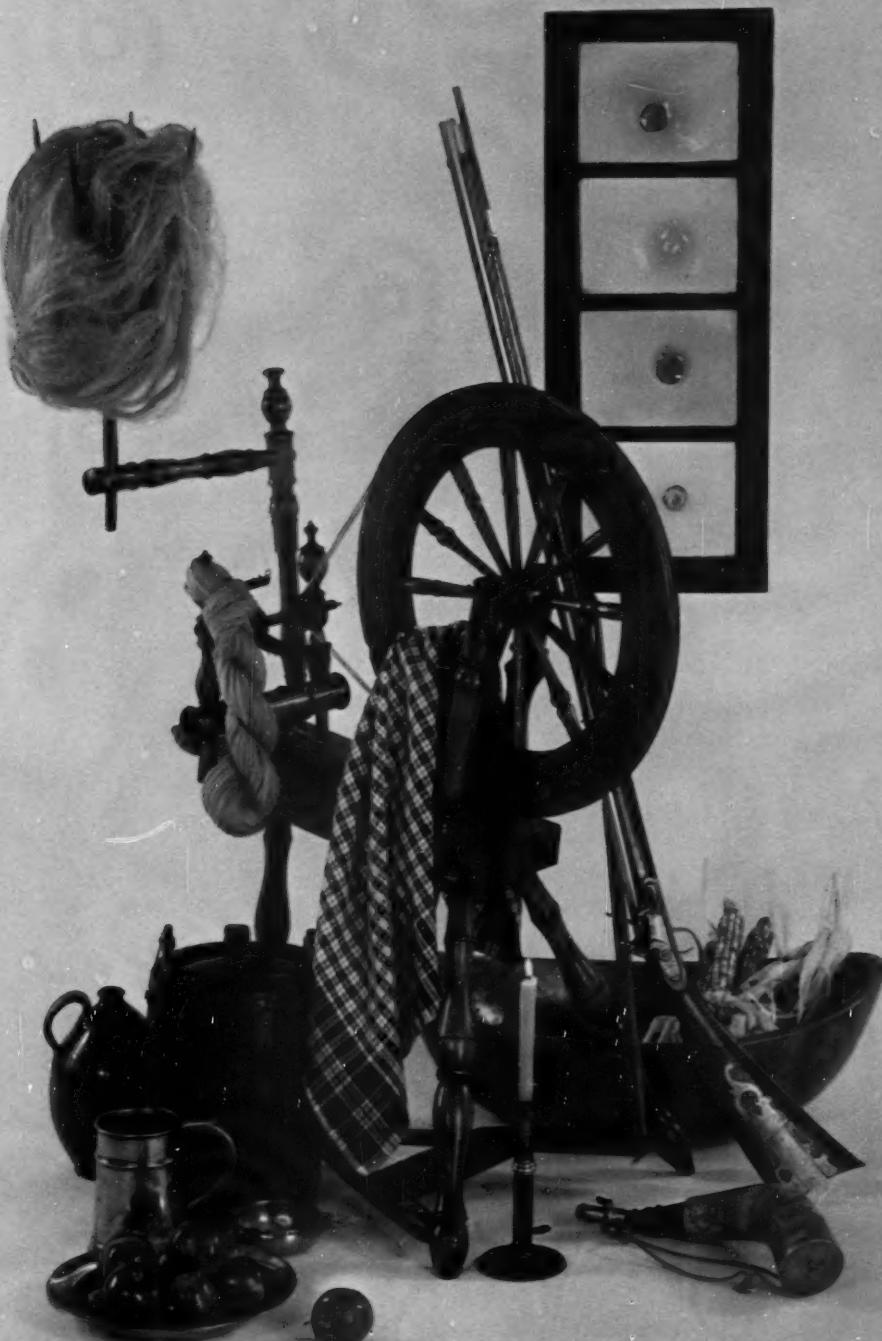


Breath-taking fidelity with four colors on paper

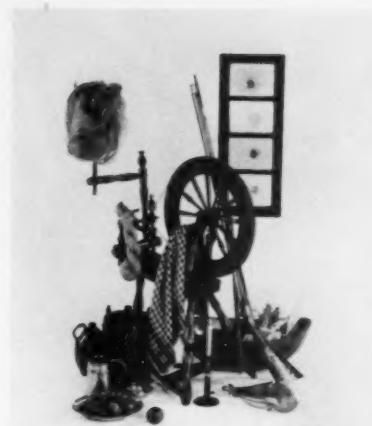


Dow Latex improves dimensional stability and ink holdout while reducing water sensitivity—makes for sharper printing and fracture-free folding. It assures you of highest quality coated stock at very reasonable cost.

DOW



Authentic 18th Century household items courtesy The Henry Ford Museum



The illustration of early 18th Century household items was selected for several reasons. Aside from its historical interest it effectively demonstrates the reproduction possible on Dow Latex coated stock. In this instance, 80 lb. machine coated dull offset stock was used. Put a glass to the paper and you'll see why only latex offers such an excellent printing surface.

For fine quality reproduction, specify latex coated papers

When you record your written or pictorial message on latex coated paper you have eliminated a variable which often means the difference between a good or a mediocre printing job.

The printer's first consideration is the surface of a sheet; is it properly coated to receive the inks he means to apply? Does it have the qualities which will assure sharp, clear reproduction every time? The answer is yes if the sheet is latex coated.

Paper coated with latex makes it possible to obtain sharp, clear, true-to-life images no matter what printing process you prefer.

Major paper manufacturers are now using latex in their coatings for paper. It is used for machine and off-machine coating for both dull and glossy stocks. For more detailed information on latex coated paper, write
THE DOW CHEMICAL COMPANY, Midland, Michigan, Coatings Sales Dept. 2156B.

YOU CAN DEPEND ON

DOW

SALESMEN'S CLINIC

By Irving Sherman*

Small Fry Who Try To Be Big Shots Keep Salesmen From Real Buyer

The president of an offset plant in New York City called me in recently and posed the following problem:

One of his salesmen had been trying for months to sell a trade journal publisher on offset. The particular salesman was a good man. He had closed many sales but he seemed to be getting nowhere with the trade journal.

The president was sure that his salesman had covered all the angles. He knew selling techniques well. He understood customer approach as well as anyone, and he could be relied upon to impress prospects with the benefits of offset. Still, there had been no results, and the president was discouraged. He asked me what might be done about the case.

I said I would try and asked for a free hand. I got it and requested an interview with the salesman.

The fellow proved to be all that the president had said he was. He was a personable man in his middle forties; he spoke well and he knew offset. He told me he had sold many tough accounts but the trade journal was a very hard nut to crack.

"Why don't we go down together and see the prospect," I suggested.

An appointment was made and one morning we waited in an outer office to talk to the "toughie."

The man we were going to talk to had the title of "assistant to the publisher," which was high enough. As we waited I saw a man approach us whom I had known from my days as an editor. I was certain, though, that he was not the buyer.

I was right, for L. A., an associate editor on the trade paper, was no big executive. He had merely come over to refer to a telephone book and was surprised to see me.

I told him of my errand, introduced the salesman, then taking him aside, I tried to pump him a little.

"Who is this assistant to the publisher?" I asked. "What makes him tick?"

"Listen, Irv. You're on the wrong track. That guy doesn't buy the big stuff."

"I don't get it. What do you mean?"

"Look. I've been with the paper for more than ten years. I've seen quite a few come and go and in all this time, at no time, did X buy anything but paper clips and office supplies. He has no authority to buy printing, especially volume, and he never did. He is just the office manager. The only one who could give you an order is the boss, the publisher. He's the guy you want to see."

I thanked L. A. and sat down again.

"Tell me," I asked the offset salesman, "in all the time you've been calling on this account, has any mention ever been made of talking to the publisher of the paper?"

"Not that I remember."

"And this 'assistant to the publisher.' Who told you he is the buyer?"

"The receptionist. She said X does all the buying."

"Did X himself ever say he has the authority to order offset for the book?"

"He never denied it. He gave me the impression that he did."

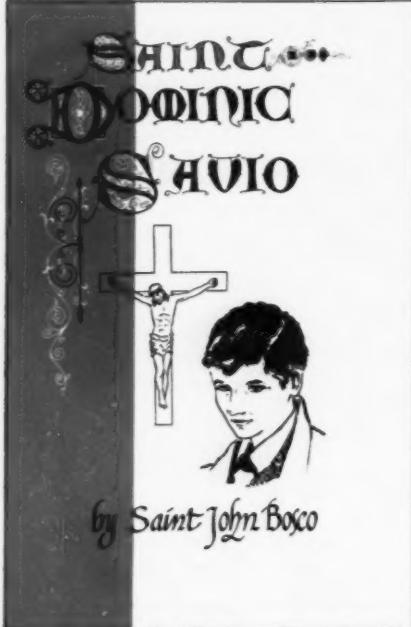
"I'll tell you what we'll do," I suggested. "We'll see X, but we'll also ask to see the publisher. Something tells me this will help a lot."

It did. Not immediately but subsequently, the trade journal switched to off-

(Concluded on page 174)



LESSON OF MONTH FOR COMPOSITORS



Imperfect balance isn't often ruination, but good balance pleases, increases probability eye will be held steadfast, not directed wrong way. As weight (tone) rather than area controls, effect of the color band in the above design isn't great. Even so, this illustration counterbalances initials and the band makes the ensemble overweight on left. By widening band (reset below) balance is improved; increased area of color is more than balanced; to even up, by shift of heavy elements to right, the open space is thereby reduced.



SPECIMEN REVIEW

By J. L. FRAZIER

Good, Clean Work On Small Jobs

MORRIS REISS of New York City.—Receiving your latest packet of samples stimulates pleasant thinking outside the area which normally governs comment, which is to point out what makes one piece inferior and another superior. It is our confident belief that you have contributed to this department longer than any present follower who has sent work to us within the past two years. Your talent for keeping up is attested to further in one piece done for a Masonic lodge to point out that you have done all the group's printing for over 35 years. To obtain one's first order from a customer as discriminating as the Metropolitan Museum of Art for his one-man shop is no mean accomplishment. Contemplating a term to best evaluate your work, we think the word "honest" seems most apropos. Doing small forms exclusively, you're denied an opportunity to go to very much expense, and little things don't show up equally with big ones of equal merit. You do take the little things and get the most out of them, as your letterheads demonstrate. The way you have treated the Bernard Cherney announcement, for instance, is eye-opening. It is a succession of centered lines of type of little size difference delicately printed in blue on a flimsy 5x3½-inch sheet of blue-tinted paper. You started right using the 8½x5½-inch French-style folder of light green antique stock and with a setup of proportionately larger type. The lines instead of being monotonously centered, are in good balance off center and offer much better size distinction between the important and unimportant copy features. You brightened your composition with a large stick-up initial at the beginning and a double rule cutoff having inconspicuous ornaments at the extremities. In printing the form you used green ink that is stronger than the hue of the paper so that sharp clarity and quick easy reading follow, something not to be claimed for the first piece. The original Barkley letterhead is better than the original Cherney announcement, and it wouldn't be bad if the type group were moved well to the right and further from the trademark. The lateral balance is bad. There is too much weight at the left, and the best use isn't made of available white space. There is too much of it near the upper left-hand corner. Your design properly uses the full possible measure and has the further advantage of bringing the second mark and slogan at the bottom on the original up into the design. This one has the slogan separated from the major type group by a one-point diagonal line, and the round one at the left of the type on the original is below the main type group at the extreme right of the form. The type is larger and smarter than on the original, but by no

means is it too big; it's rather light in tone and compensates for boldness of smaller sizes. We contemplate using these two Barkley pieces in a "clinic" feature later, and would like to show the front of the beautiful and impressive Metropolitan folder except that it would be unfair. The original 6x9-inch page is printed in as rich and beautiful a medium brown as one can imagine on

an increase of

\$	\$	\$	\$	\$	\$	\$	\$
\$	\$	\$	\$	\$	\$	\$	60
\$	\$	\$	\$	\$	\$	\$	\$
\$	\$	\$	\$	\$	\$	\$	\$
\$	\$	\$	\$	\$	\$	\$	\$

a year per man!

Recently ratified was a wage increase of 13.3¢ an hour. Overtime rates will jump 20¢ an hour for time and a half

and 26.6¢ for double. With 15 days' vacation and 11 paid holidays to which the 13.3¢ increase also applies, a total of \$26.00 will be paid out for that non-work time. Skyrocketing wage costs are a strong argument for the increased use of a trade composition service, where a high rate of productivity, the most modern equipment and highly skilled personnel are maintained.

clusive of Health Fund and Retirement with all eligibilities future in three weights—medium, dem and bold.

Cecil H. Wrightson, Inc.
74 India Street, Boston HAncock 6-1150

Frequent reproduction is here made of Wrightson's 3½- by 5¼-inch cards—sometimes printed the long way—because they demonstrate unusual layouts and offer fresh, pointed copy slants. The original of the one above is in deep blue and metallic "brass" or "gold" on white. Wrightson, along with many, avoids black. Color is here rather weak for the two small type lines

antique paper. It wouldn't be the same job, smaller and in black on slick paper; the brown is too dark as a second color for other pieces we might have to show on our page. When we use a color, it has to serve as an average for a number of items.

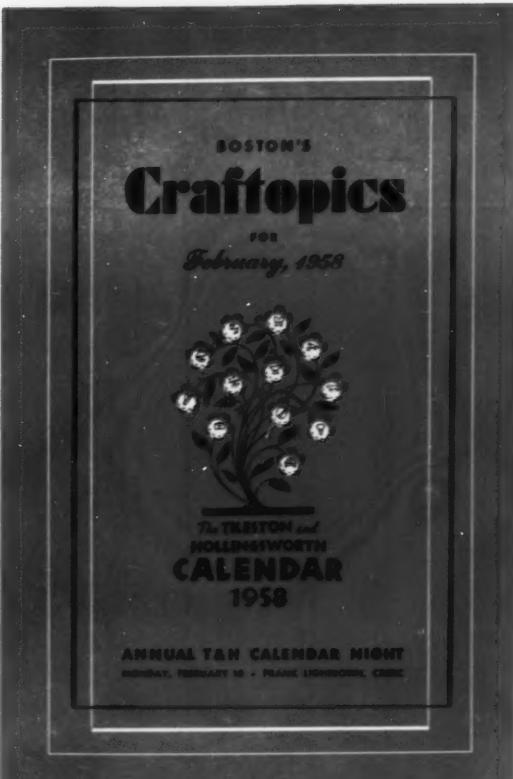
Neat Job Of Balance Explained

JOHN F. BETHUNE of Berkeley, Calif.—Your typographic work with a good printer, James J. Gillick & Co., continues to rank with the best we receive. The most interesting piece is the booklet cover for the Andrews Travel Agency. Except for one line across the top, the type is spotted at either side of a vertical axis, not in the exact lateral center but to the left with space at the right about double that at the left. This position provides an interesting variety as opposed to

Items submitted for review must
be sent flat, not rolled or folded.
Replies cannot be made by mail

the monotony of centering. It also accommodates display on either side to better advantage, considering the copy. The axis is defined by a rule represented by a long pole held on the nose of a seal, both printed in brown, a color suitable for the animal. The two small cuts of gulls (one on either side of the pole near the top of the page) are printed in a light blue and all type is in black; an unusually pleasing and at the same time suitable color combination is the result. The copy on the left of the axis wouldn't accommodate itself to the space on the right or that

on the right to the narrow measure on the left, so the advantage of the off-center vertical axis is two-fold. With the sans serif type and the two most important copy elements in proper size contrast (these in extra bold extended sans serif) the page is flashy and truly modern. It is probable that the three main groups of type could be dropped just a little, perhaps six points, so there would be more white space in the upper part of the page, since there is quite a lot of white space lower in the page. Massing white space may be very effective, but this design is not the place for it to function properly. The elements in the upper part of the page seem tight. This effect is given because of so much space near the bottom, especially to the right of the seal illustration. Normally, we abhor widely letterspaced condensed caps as on the attractive book mark for Alicia Rivera, but in a comparatively weak hue and enclosed within a panel, we'll settle for it without a scolding. Wholly in Goudy Text, the cover for the booklet of Northwest Community



Our green represents the stock of the original cover on bulletin of Boston Club of Printing House Craftsmen, printed in white and deep, dull blue. Meeting promoted is annual one at which, as in many New England cities, calendar of prominent paper house is reviewed by a competent critic; this year's critic is Frank Lightfoot of Cecil H. Wrightson, Inc., Hub typographic house. Audiences vote for best leaf

the first step in GOOD public relations starts here

Your Letterhead

Here's **HOW** to make your Letterhead work for you....

It is impossible to imagine the folder, of which front is reproduced above, failing to do a big job wherever it was sent by Maneke-Kinzie Printing Co., forward-looking quality printers of Tulsa, Okla. Original is slightly larger than standard letterhead. The sheet is die-cut along bottom to provide extension of back leaf, which, when folded upward, supports three grand letterheads against back leaf; first two are folded from bottom so that printing of all appears along with your fine one (at bottom) bearing facsimile typewritten form letter, start of which appears above short upward fold. Page 2 shows halftone of grouped headings and reprint of item in this department

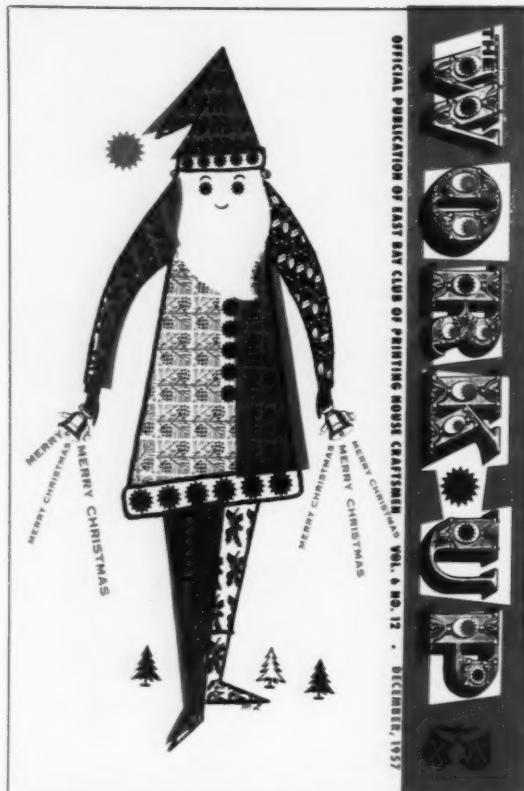


Milwaukee Racine Craftsman

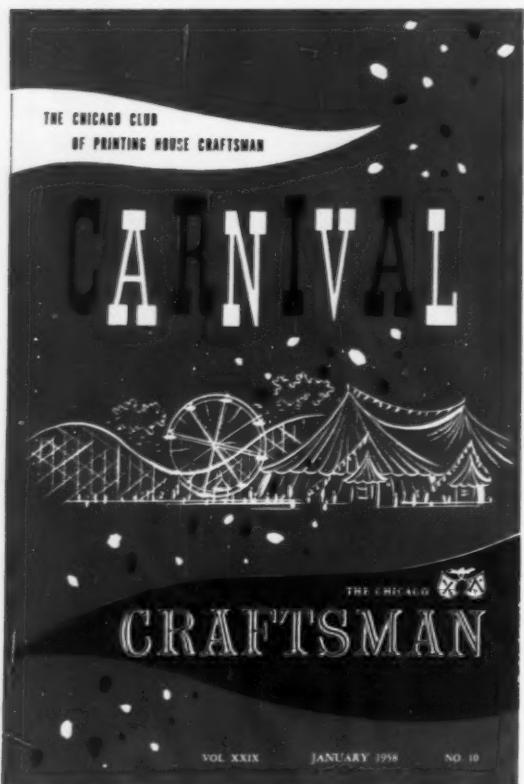
SHARE YOUR KNOWLEDGE JANUARY 1958

PUBLISHED BY THE MILWAUKEE-RACINE CLUB OF PRINTING HOUSE CRAFTSMEN, INC.

Understandably and on several counts, black and white covers are becoming rare, but with most of them in colors, or black and color, an occasional one stands out like this one which repeats current Printing Week seal. We continue to consider a cover a fine place for color



At first we misfired in estimate as to how picture on cover from bulletin of East Bay Club of Printing House Craftsmen (California) was produced. We thought outlines were drawn and open areas filled with proofs of ornaments. However, John F. Bethune, who handled inside pages, says the picture is drawn. Original was red and green.



DeMille did nothing in print which more suitably represents the circus in promoting his "Greatest Show on Earth" than Chicago Craftsmen did in promoting club's "Carnival Night" with above cover of bulletin, especially if readers contemplate blue where black appears here. Incidentally, where blue overprints red on original it appears as black.

Church, a dedication program, is especially satisfactory. Type of this sort has been associated with the church and always seems representative of it. Its artistry and warmth justify its continued use in religious printing. The color combination, deep green for the type and cross rule paneling and rich yellow for bands of the border in shallow top and bottom panels on the gray stock, is excellent. You are an unusually good spacer which is important in good work.

Fine Low-Pressure Publicity

PRESS OF H. N. CORNAY of New Orleans, La.—You haven't sent any of the items we've received except for old time's sake, and we rarely cover work which isn't sent specifically for review. However, a number of pieces of your promotion based upon the construction of a big, new plant and the installation of a big color press embolden us to break bounds. Before us is your latest 18x14-inch Christmas remembrance sent each year. Like former items, the card bears a full-color picture of one of the many grand ante bellum homes with which your fine and most interesting city seems veritably dotted. With very little type of a small size along the bottom of the beautiful print, your name is in the smallest of all copy. It seems obvious that a large percentage of the sheets will wind up in frames under glass or at least in portfolios of libraries of old residents who are, or should be, good customers. Speaking of glass, if that little old hand press isn't in a glass case in your front office or the New Orleans Public Library, it should be, and school children should be urged to come and see how "big oaks from little acorns grow." If we didn't mention that your craftsmanship is high, we should have.

Brochure Features Services

EVERETT WADDEY CO., Richmond, Va.—We thrill at the impressiveness of your brochure, "E. W. Traditions," which in picture and text speaks so eloquently of your facilities. The first inner page seems to be a sequel to the copy on the cover. It reads, "the many facets of E. W. since 1882." That was the year before THE INLAND PRINTER, now celebrating its 75th anniversary, was first printed. The use of the phrase on the first inner page, just quoted, seems entirely justified, starting with "Printing," "Letterpress Printers," and "Lithographers." Service after service, all related, are listed and explained throughout the 54 big pages and illustrated with large halftones of products, men and machines. Among the incidentals covered on the individual pages, we find "State and County Record Books," and "Supplied for Architects, Draftsmen, and Engineers." You have made the most of the big pages by bleeding the illustrations in one, two and even three places. Your mode of makeup permits the use of larger

pictures and more dramatic effects. He who doesn't embrace the bleed-off motif is just plain silly. In the positioning of elements and consequent distribution of white space, each page is individual. There's no suggestion of the tiring monotony of page after page of identical pattern. Your presswork is as fine as we believe the photographs permitted the halftones to be. The all-over tone and the contrast is quite uniform throughout the book, which is plastic-bound in white. This matches the white of the word "Traditions" reversed in a plate which is printed a pleasing light green hue. We don't warm up to the comparatively large Ultra-Bodoni headings, especially as noticeably letter-spaced as they are. As all readers should know, we prefer important words begun with caps in all but rare instances.



the york trade compositor

Volume XXVII • No. 2 • October

york composition company, inc.

Ultra-simple cover from ever-interesting 4½- by 6½-inch magazine by Phil Mann, a well-known York, Pa., typographer who believes in what his product is required to supply—advertising. We confess a liking for silhouettes, also color accents limited in number to give a bulls-eye effect.

The bolder a type, the less letterspacing it can stand. Again, it is an impressive brochure, and we are sure it made a strong and lasting impression on customers and prospects, too, who may not know you as well as they should.

Points On Color Selection

SPENCER PRINTING CO. of Kansas City, Mo.—We are late with this review of the number of cards for Joel D. Robbins of your company. All the cards are the same except for the color in which the stock ornament is printed in the upper left-hand corner. The latter features two ink balls against an open book which in turn appears against a solid black background of the square panel. Interesting points occur in examining the card, all type of which is in black. You ask which of the ten different colors used for the device and the one-point rule across the form, below the device and the name line, we consider best. Of course, you

realize there is no such thing as the best color. Much depends on the job. You have produced a very small piece with the ornament large; in fact, it is too large in proportion to the card, the amount and size of the type matter, leaving much open space. The size of the device rules out the red and orange printings. We have an aversion, possibly a personal objection, to silver in such a place because it verges upon invisibility at some angles. To a slightly lesser extent than in the case of the red hues, we rule against the more stark blues and greens and the deeper brown. We prefer the weaker colors and less pronounced and less common hues. One brown is too yellowish for our personal taste. To answer your question, we like the best the cards with the light blue, the gray, and middle-weight brown—not named in order of preference. Two of these, the blue and the gray, wouldn't do if the area of color were small, so you see how versatile a good brown can be. As to layout, we'd shift the block of small type measurably to the left for the sake of balance and better over-all whiting out. The same errors are evident as in the card discussed in "Lesson of the Month for Compositors" in our April issue. Without further ado, we refer you to what is told there.

Red Inadequate For Small Type

THE HOUSE OF DIAL. New York City.—Fortunately, we qualified a statement made in the past in regard to the old battle of the use of color versus the use of black. At that time we said, "use color whenever possible." We went a bit further and nominated certain forms in which either one would be preferable. We

Funeral Business Cards Taboo

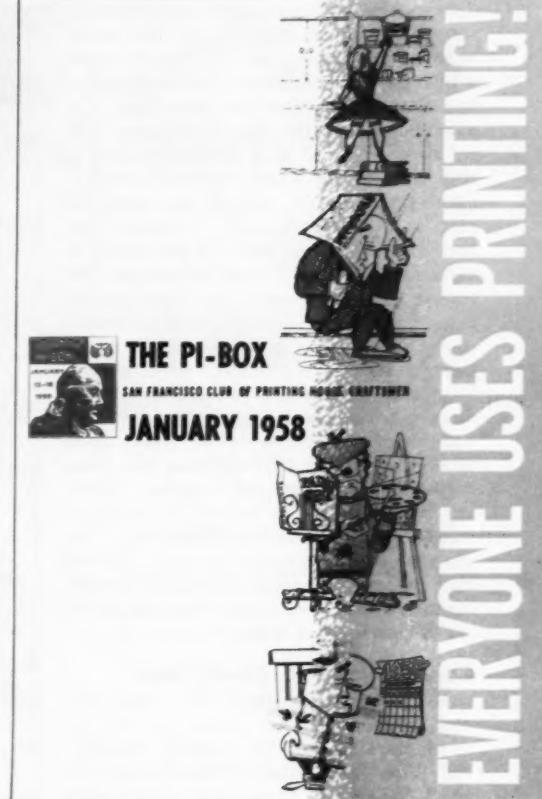
FREDERIC M. PANNEBAKER of Denver, Colo.—We normally score your work high and the number of business cards included in your latest packet should open the eyes of hundreds of printers who continue to believe that there is only one way to handle them—in centered long- and short-line style and in black only. When



One of a long and impressive series of mailing cards, shown about half size, by Dayton (Ohio) Typographic Service. Received at intervals, of course, the customers and prospects are constantly and greatly impressed with organization's facilities in personnel and equipment. Color on original is a pleasing pea green

are not saying that we advocate the use of color in lieu of black at any time. When color is used, we urge our readers to be discriminating in their choice. Your blotter for Mitchell Plastics, Inc., was received with a form letter at the end of which we read, "Sell blotters as an advertising medium, not as a blotter." This offers valuable evidence to "attorneys for the defense" of black. With the poem, "A Check is a Wonderful Thing," occupying a bit more than half the piece, set the short way, and with too much tight-spaced promotion copy below, it is as tight a

the type must be very small, there are business cards on which black is desirable. The contrast of black against white, usual for business cards, is greater than that of any color on white, so readability is therefore greater. As some of the cards you send demonstrate, sizes of type in the majority of small cards is such that the color is quite readable. Color in lieu of black makes a business card perk up. We note that on these very small pieces you have used black, and where there is much copy, there is a second color giving them life and interest. It is too bad that the use



Bulletin of San Francisco Craftsmen continues top grade with direction of President Clive Atherton and Editor Franklin Woodruff, aided by talented men such as Frank Kane and Don Dudley who teamed up to produce unusual cover printed in red and black



Picture, favorite of young children, is completed in like fashion on back cover of 5½- by 7½-inch magazine for employees of Mack Printing Co., located at Easton, Pa., one of best, by the way

of color and halftones make any reproductions here out of the question. On cards, letterheads, stationery and the like, the trend is to color, to avoid black wherever possible and that's more often than most think. On parchment-like paper, the "Certificate of Appreciation" of your local Craftsmen's club is also just what the doctor ordered. Such certificates are usually framed and kept for years as a prized possession. If there is any one place where the effect of parchment is especially desirable, it is for such forms. The texture is unlike plain papers and suggests a high degree of value. In such a circumstance, it is always good to allow as much paper to show as is consistent with the item. It grieves us whenever we see fine paper literally covered with tight typography. You were wise to allow a lot of white space around and within the type form. This gives further atmosphere to the main line, "Printing Week," which is printed in vermilion from the humanistic-style Libra type. Despite the attractive setup, the copy, "for the time, interest, and talent devoted to furthering the advancement of the knowledge of the art of printing," is relatively too small.

Continuing Series Blotter Idea

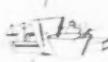
MAYER PRESS, Pittsburgh, Pa.—Several of your blotters are very good. We have in mind those headed, "A. Lincoln, Failure?" and "This Month Mayer Press Salutes," on which William L. Mellon and radio station KDKA are saluted. Both the layout and display of the three are excellent, and you have used good types for all. One trouble with the items of Lincoln and the radio station is that the lines of small text are too long to be followed easily from the end of one to the start of the next. There's an old but good rule governing line length; namely, that the ideal length amounts to an alphabet and a half, or 39 characters of lower-case type. The larger the type the longer a line of it may be; the rule covers all sizes. We've felt a line might be a little longer, but the rule should serve as a brake against going too far. In addition to difficulty in getting on the track from one line to another, there's the angle of shifting vision. One can follow only so much at one fixed look, so the more there is to follow, the more shifting of vision there must be. The blotter saluting Leland Hazard not only demonstrates the bad effect of lines which are too long, but of lines which are crowded entirely too much. Compare the spacing of this one with the Mellon blotter and you'll get the point. Since there is a lot of space to spare along the left and in the signature block and not well distributed with regard to proportion and balance, the preconceived layout is probably responsible. It doesn't fit the amount of copy. Here, you put the cart before the horse. Now contemplate the top and bottom display on the piece saluting "The East Liberty Chamber of Commerce." Note how the extended block type of the line, "The East Liberty," clashes with the following "Chamber of Commerce" line set in an extra-condensed sans serif. Shape harmony is violated. The effect is not so bad at the bottom because the wider type is so much smaller than the condensed. The disparity in shape is therefore not so great. Such extreme contrasts as represented by the combination at top should be avoided.

LETTERHEADS

<p>BOARD OF TRUSTEES ROBERT A. EFROYMSON <i>Chairman</i> J. DWIGHT PETERSON <i>Vice-Chairman</i> MRS. JOHN BUCKHART WILLIAM F. FLYNN FRANCIS M. HUGHES ELI LILLY</p> <p>JACK KILLEEN <i>Executive Director</i></p>	<p><i>The Indianapolis Foundation</i> A COMMUNITY TRUST 119 ENGLISH FOUNDATION BUILDING 618 NORTH ALABAMA STREET INDIANAPOLIS 4, INDIANA PHONE MELROSE 4-7497</p>	
--	---	--

<p><i>Border Publishing Company</i> PUBLISHERS OF THE DAILY JOURNAL INTERNATIONAL FALLS, MINNESOTA</p>	 COMMERCIAL PRINTERS
--	---

<p> <i>Chamber of Commerce</i> The Home of HANCO Industries INTERNATIONAL FALLS, MINNESOTA</p>	<small>AFFILIATIONS</small> CHAMBER OF COMMERCE OF U. S. MINNESOTA ARROWHEAD ASSN. PHONE AT 2-2436 P. O. BOX 144
---	--

<p><i>City Drug Store</i> C. L. Peterson - 140 Third Street INTERNATIONAL FALLS, MINNESOTA </p>	
--	--

<p>JOHN L. SEMMANN CO. ESTABLISHED 1908</p>	 4850 W. FOND DU LAC AVE MILWAUKEE 16, WIS. HILLTOP 5-6661 LOUIS J. W. PLISCHKE ALFRED G. ROEDER CLARENCE R. KOEPEL
--	--

INSURANCE • MORTGAGE LOANS • REAL ESTATE

One might call use of the fine rule in top letterhead free-hand paneling; it organizes and unifies copy, and adds a modest decorative touch without being over-prominent. The name was done calligraphically by G. H. Petty, Indianapolis, who designed piece. The heading attains a degree of quite uncommon distinction. We thank Al H. Olson for sending the next three headings, turned out by the Border Publishing Co. in International Falls, Minn. On original of company's own, the circles are in process yellow, red, and blue, and the fourth in black, all in order named. They suggest that firm specializes in fine color work. That means, of course, that our reproduction is but a representation of arrangement, doesn't begin to do justice to interesting, unusual, and colorful original. What could be more symbolical of the delightful North Country than the pine tree ornament in a lighter green than that used for type on Chamber of Commerce heading? Druggist's heading, printed in brown and delicate olive on white paper, rather suggests hand-wrought technique. Illustration on original of Semmann design is in a rich, medium brown, with type in black, on white paper. It is a remarkably fine example of good informal, not symmetrical balance as achieved by centering all of the elements. It is by the Arrow Press of Milwaukee

Type Over Picture Is Confusing

CONNELLEY VOCATIONAL HIGH SCHOOL of Pittsburgh, Pa.—Overprinting an illustration in one color with the type in another is a risky business when the color used for an illustration is measurably weaker than the color in which the type is printed. If the picture is in a color or tone light enough for overprinted type not to be muddled, nine times out of ten the detail of the picture is so delicate as to be scarcely discernible. Consequently, if the picture is given preference, then overprinted type is at best troublesome to read and that should never be allowed. Your letter-size printing of an essay, "A Short History of Printing," on heavy-weight white cover paper is not satisfactory. The light-face type, printed in a deep blue over the large bust of Gutenberg in gray of about equal tone value, is quite confusing. It is the same as looking through a heavy veil. While continuing to deprecate the practice of such overprinting, we know improvement would result in this case if color of the illustration

Samuel Bingham's Son,

Manufacturer of—

Printers' Rollers.

200 & 202 Clark Street, Chicago.

The Largest, Best Equipped and
Most Complete Establishment in the West.

—SEND TO US FOR ROLLERS & COMPOSITION.—

References:—The Printers of New York and Chicago and
all others who have used our Rollers.

Satisfaction Guaranteed.

Send your Stocks to us to have them covered. No extra charge.

SAMUEL BINGHAM'S SON
MANUFACTURERS OF *

PRINTERS' ROLLERS,

200 & 202 Clark St., Chicago.



The Largest, Best Equipped and Most Complete
Establishment in the West.

SEND TO US FOR ROLLERS AND COMPOSITION.

References: The Printers of New York, Chicago and
all others who have used our Rollers.

Satisfaction Guaranteed.

Send your Stocks to us to have them covered. No extra charge.

Samuel Bingham's Son

MANUFACTURER OF

Printers' Rollers

200 & 202 Clark Street

CHICAGO.

The Largest, Best Equipped and Most Complete Estab-
lishment in the West.

SEND TO US FOR ROLLERS AND COMPOSITION.

References:—The Printers of New York and Chicago and all others
who have used our Rollers.

Satisfaction Guaranteed.

Send your Stocks to us to have them covered. No extra charge.

AD SETTING

Then, Now, and Between

Card-style one-fourth page ad at the left is from No. 1, Vol. 1, of THE INLAND PRINTER. Significant steps in changes since are shown in accompanying resets. One at left above ordered to interpret styling current during first World's Fair (1893) is, according to an expert, more authentic for 1883 than our own. Trend to fancier types of a few years later (Victorian era) is shown by other ad along top. Ad at right, though over-restrained display-wise, typifies much work of 1910-1930, the quality of types, both new and revivals, being greatly improved. Reset below represents wild and weird work stimulated by current European-born art of 1930 period which enjoyed short shrift. The final example has qualities of contemporary, and sound modern typographic design

The Largest, Best Equipped and Most Complete
Establishment in the West

Samuel Bingham's Son

Manufacturer of
Printers' Rollers

200 and 202 Clark Street

Chicago



Send to us for Rollers and Composition

Send your Stocks to us to have them covered

Satisfaction Guaranteed

REFERENCES:

The Printers of New York and Chicago and all
others who have used our Rollers

were a bit lighter and the type itself bolder. We know this because of the principle of contrast. As a matter of fact, the bolder type would balance better with the bands across the top and bottom formed by the repeats of hand-press ornaments. With these ornaments, 15 in each band, printed alternately in light and the deep blue used for type, a spotty and disturbing effect is built up. If everything were in the lighter blue, the disturbance would be quelled and the whole piece would seem more colorful. The type, most important of all elements, would then be given its chance to function as the type should. The lines of text are too tightly spaced but, considering everything, such tight spacing might be preferable to smaller type, especially with the illustration so big and prominent. The layout of the school letterhead is commendable but a little heavy on the left. The informal block type of the name and the delicate cursive of the following line have nothing in common to justify their use together.

▲
▲
▲
MANUFACTURER OF
PRINTERS'
ROLLERS

200 & 202 CLARK STREET
CHICAGO

▼
▼
▼
SAMUEL BINGHAM'S SON
THE LARGEST, BEST EQUIPPED AND MOST
COMPLETE ESTABLISHMENT IN THE WEST

SEND TO US FOR ROLLERS
AND COMPOSITION

SATISFACTION GUARANTEED

References:—The Printers of New York and Chicago
and all others who have used our Rollers.

Send your Stocks to us to have them covered. No extra
charge.



SAMUEL BINGHAM'S SON

manufacturers of



PRINTERS' ROLLERS

200 & 202 CLARK STREET
CHICAGO

Send to Us for Rollers and Composition

References:—The Printers of New York and Chicago
and all others who have used our Rollers.

Satisfaction Guaranteed

Send your stocks to us to have them covered. No extra charge.

THE PRESSROOM

By George M. Halpern

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Correct Packing Compensates For Press Deficiencies

- Two schools of thought exist on the proper methods of packing a press
- Here are the advantages, disadvantages of both methods of packing
- Formulas to use in determining proper packing dimensions are given

Although packing is the means used to compensate for the form and mechanical deficiencies of a press, there are two schools of thought as to how this packing should be accomplished.

The first school believes that packing should be the resilient intermediary between the rigid metal form and the metal cylinder. The greater the resiliency of the packing, the greater will be its ability to compensate for the deficiencies of the mechanical letterpress process.

The second school believes that the over-all function of packing is not only to compensate for deficiencies, but to protect the form to insure a long and continued life. Pressmen will be found who hold either view, and who pack the press in conformity with their particular point of view.

If one goes along with the former point of view, which demands an extremely resilient packing, then it is necessary to pack the cylinder with a soft packing. Exponents of the point of view that protection of the form is also necessary favor a hard type of packing.

Soft packing consists of a combination of newsprint and tissue hangers, soft press blanket, several sheets of super stock for makeready needs, and a tympan or manila drawsheet. The press blanket is usually buried close to the cylinder on the permanent packing, with the newsprint, tissue, and super stock making up the bulk of the temporary packing.

Press Blankets Recommended

Press blankets are recommended with this type of packing because they have a minimum of stretch and tend to snap back to their original shape after the impression has been created. Thus, indentations are not left on this type of permanent packing, eliminating the need for constant packing change when solids and halftones are subsequently run.

The function of the soft packing is to mold itself to the nature of the form upon

direct impact in much the same way as papier maché is impressed upon the form in preparation for a stereotype matrix. The resilient nature of the soft packing permits it to resume its normal contour once the pressure is released. By so molding itself to the needs of the form, the soft packing is said to eliminate much of the required makeready.

Over a period of time, resilient materials that are subjected to continual pressures tend to lose some of their elasticity. When this occurs, the soft packing no longer fulfills its primary function completely. As a result, the packing imperfections begin to wear down the form. The impact of a distorted packing tends to round out the edges of the dots, lines, and letters of the form characters. The sharp definition which is so highly characteristic of quality letterpress printing becomes lost.

Therefore, the use of soft packings should be confined to short runs, commercial work where quality is not an essential factor, and everyday run-of-the-mill jobs

where the form is not apt to be used more than once.

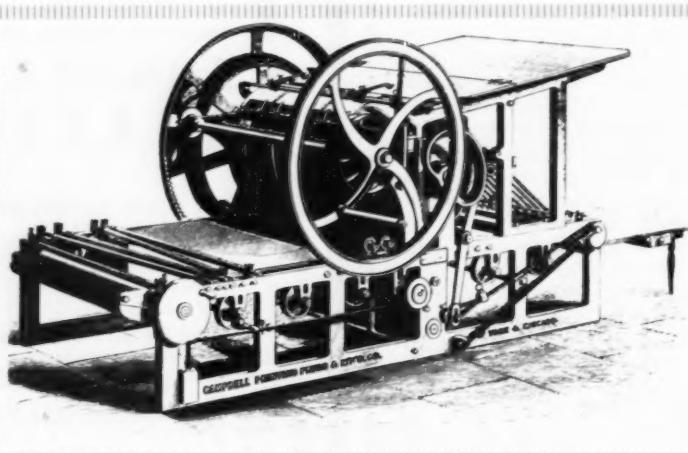
Packings are often adversely affected by temperature and humidity changes. Newsprint and similar stock used as soft packing hangers tend to absorb moisture readily. When these are used in conditions of high relative humidity, the soft packings swell up. Unless adequate air-conditioning systems are used, it becomes necessary to change soft packings frequently in hot, humid weather.

Materials For Hard Packing

A hard packing consists of materials which do not possess the same degree of "give" as those which make up the soft packing. The materials most commonly used for hard packings are hard or tough press blankets (usually plastic), tympan sheets, and supers. Hard press blankets are generally favored for operating conditions which involve high relative humidity, or where there may be sudden temperature changes.

The extra cost of hard press blankets is more than warranted in terms of time saved. The stability of these press blankets, under changing climatic conditions, minimizes the necessity for frequent packing changes and cuts swelling considerably. The hard press blanket should be

In the 19th century this Campbell Country Press was the latest thing. This picture was taken from *The Inland Printer* for July, 1885. The press, designed in 1857, was a new idea in cylinder machines



used as part of the permanent or foundation packing.

The function of the hard packing is to provide a firm, yet resilient surface with which the form may come in direct contact to produce a clean, sharp image. Although the hard packing gives upon impact, it does not mold itself to the nature of the form as in the case of the soft packing. With this type of packing, greater skill in makeready technique is necessary to compensate for form deficiencies. Here, the impression of the form is true and accurate, because the packing does not recede or depress beneath the individual dots, lines, or letters upon impact. Every area requiring correction stands out in sharp relief on the back of the printed sheet prior to makeready application.

The time involved in the more exacting makeready required by hard packings is compensated for by the increased life and usage of the form. This type of total packing gives the pressman greater control over the quality of impression. He is able to achieve a "kiss" impression by regulating his makeready materials more delicately. Because of the nature of hard packings, the pressman can be certain that each impression can be exactly the same as the previous one. The packing materials do not tend to distort too readily, the impact on the form remains constant, and no rounding of the form elements occurs. It is possible to maintain sharp definition throughout long runs. Furthermore, the form can be used again.

Rerunning Old Forms

When an old form is being rerun and quality work is desired, it is still possible to obtain sharpness of detail with hard packing and good makeready techniques. While soft packing will disguise many of the defects of an old form, such a method will never provide quality work.

Hard packings are used for long runs and high quality work, both book and job. Most pressmen prefer this type of packing for process printing, as well as good black and white halftones and solid printing.

The amount of packing required for cylinder presses depends on the relation of the height of the cylinder to its bearers. Press manufacturers undercut cylinders below bearer height to allow packing. The pressman packs the cylinder so that form heights and cylinder pressures are in equilibrium.

The maximum amount of packing (including all makeready sheets) which is permissible may go no higher than cylinder height. Total packing requirements are determined by form height and weight of stock being run. However, under no circumstances should packing be permitted to go beyond the level of the cylinder bearers.

Normally, a .002-inch pressure is considered adequate for printing type high



Interior of the roller works in the plant of Sam'l Bingham's Son Manufacturing Co. in Chicago as it appeared in May, 1885, when *The Inland Printer* published a story on the company and its founders

forms. Seldom will less pressure be required for metal forms. Greater squeeze will probably be necessary, since dot structures of halftones vary in size and depth, and many Monotype, Linotype, and other metal printing surfaces are miked at different heights. The factors affecting the amount of squeeze include type heights, weights of stock, sizes and widths of strokes of type faces, stock finishes, roller conditions and the nature of inks used.

The pressman may mathematically determine the approximate amount of packing required for a job when he knows the height of bed and cylinder bearers, the width of the stock to be run, the height of his form, and any additional factors for which allowance must be made. Normal packing allows for .002-inch pressure. To obtain this, either of the two methods below may be utilized. The first method is as follows:

Depth of the undercut minus the thickness of stock plus the difference between type height (.918) and height of form minus .002-inch squeeze equals packing thickness.

In those instances where the height of the form is greater than the type height (generally, this happens with solids), the difference between the type height and the height of the form should be subtracted from the depth of the undercut.

To show how this formula would work, consider an all-type form, .918 inch high, being run on stock .004 inch thick, and a press cylinder undercut .060.

The formula would apply in the following manner:

Depth of undercut	.060
Thickness of stock	-.004
	.056
Difference between type height and height of form	+.000
	.056
Squeeze (Pressure)	-.002
PACKING THICKNESS	.054

The second method formula is applied differently, as follows:

Clearance between the bed and the cylinder (height of bed bearer plus depth of undercut) minus combined total of the height of the form and the thickness of the stock plus the amount of squeeze equals packing thickness.

Using the example above, with a bed bearer height of .914, this could be applied as follows:

Height of bed bearer	.914
Depth of undercut	+.060
(Clearance between bed and cylinder)	.974
Height of form	.918
Thickness of stock	+.004
	.922
	.052
Squeeze (Pressure)	+.002
PACKING THICKNESS	.054

Information regarding bearer heights for both the bed and cylinder may be obtained from manufacturers' instruction manuals for specific presses. Pressmen should make certain that reference manuals which are consulted are for the specific make, model and serial number of the press being packed. This is quite necessary because bed bearers range in height from .914 to .918, and cylinder bearers vary in height from .047 to .109.

Adjustments After Packing

When the press is packed to the thickness determined by the formulas above, adjustments will still have to be made for variables in form elements, job requirements, press mechanics, and temperature and humidity.

These adjustments are usually the concern of the makeready process. The pressman, by controlling the amount of pressure on each character of the form, is able to achieve the quality of printing which is the earmark of fine letterpress work.

THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Typography Has Seen Many Changes In 75 Years

- A compositor in 1883 had the same complaints as his modern counterpart
- The birth of the machine age had a profound influence on type design
- Why do we laugh today at what was considered beautiful type in 1883?

The first issue of THE INLAND PRINTER in October, 1883, revealed that, while employment conditions and technology were somewhat different in 1883, the old-time compositor had many of the same complaints as his modern counterpart. For example, an article in that issue bemoaned the difficulty of finding worthwhile apprentices due to the current lack of parental authority in raising children. Another article noted that the employment of labor-saving devices was "killing the initiative of the American mechanic."

THE INLAND PRINTER told of a man in Chicago who had perfected a machine "that will entirely dispense with typesetting." The article then noted, "Typos, however, need not be alarmed. A score of years may not find the machine what its friends hope to make it."

All of this has a familiar ring to present-day composing room people. However, from a typographic viewpoint it is interesting to trace the changes which have occurred in the past 75 years.

That first issue contained an advertisement from the Chicago firm of Marder, Luse & Co., Typefounders, which displayed types cast to the "American system of interchangeable type bodies." The type shown in this full-page ad was Concave Condensed, in a range of two-line Nonpareil to six-line Pica. A 24A font of the smaller size cost \$2, while a 4A font of the larger listed at \$7.45.

From Type To Fishing Sinkers

Probably most of the Concave Condensed has since found its way into fishing sinkers or the cases of the specialized collectors of 19th century type.

Gone with this first type to be advertised in THE INLAND PRINTER are all of the faces shown during the first year of publication: Spinner Script, Nonpareil Telescopic Gothic Italic, Align Calligraph No. 2, Pica Amalgamated Script, Octagon Shaded, Lakeside No. 2, and Handsome Lattice. When it came to naming types,

the old boys didn't pussy-foot with aesthetics, but got right down to business.

The types of last century have always been held up to ridicule by modern typographers, but more recently there are signs of respect for the many recognized accomplishments of that period. As one writer expressed it, "Perhaps we should not look for anything of beauty in this period. It was a time when people had little time for aesthetics; they were too much concerned with more utilitarian matters. Mankind was giving birth to the machine and found the labor pains most disturbing."

Of course, competition among typefounders contributed a great deal to the confusion. The most deformed design seemed to attract the most attention. Primarily, the bizarre types were limited to display letters. The text faces were rather plain, anemic letters which owed their origin to a mixture of such traditional faces as Baskerville, Bodoni and Bulmer, with aid from Scottish types of the 1830's.

These characterless type faces could be called modern roman. They were the

standard types for the books, newspapers and the periodicals until Theodore Low DeVinne revised them in 1894 with help from Linn Boyd Benton, into the still popular Century series. This was probably the first of the so called "legibility faces" which has had such a profound influence on the design and later the adoption of the newspaper type that we see and use today.

Benton may properly be called the creator of modern typefounding. In 1885 his inventive genius freed the art of punch cutting from its centuries-old dependence upon the hand craftsman, and certainly paved the way for the matrix development utilized by the composing machines of Mergenthaler and of Lanston. Benton's achievement was a pantograph punch-cutting machine which allowed an operator to follow the outline of a large drawing of a letter, while a rapidly revolving cutting tool cut a reduced scale copy of the original.

Machine Speeds Cutting

The Benton machine, while speeding up the process of punch cutting, also allowed several sizes of type to be cut from the same pattern. This method meant that all sizes of a particular design would have the same characteristics, a factor criticized to

Illustration below is typical of the type faces and ornamental designs in vogue during the 1880's. The Inland Printer held contests to pick the most modern designs. This was undoubtedly a winner.



mechanical design and regularity by removing the charm of the hand-cut letters.

Type design styles go through periods which can be traced reasonably well. The 19th century display faces are now considered to be Victorian. There were so many bad designs that the few good types have been pretty well forgotten until just a few years ago when the wide gothics and Clarendons again came into favor.

Typographic Revival Begins

Typographical historians like to point to the year 1890 as the beginning of the classic revival in typography. In that year, William Morris, a paradoxical figure of 19th century England, established a private press. Angered over what he considered to be the damage to individuality brought about by the industrial revolution, Morris promoted the cause of the handcrafts. For the first type of his Kelmscott Press, he copied the first roman type cut by Nicholas Jenson in Venice in 1470.

The Morris copy, called the Golden type, was a rugged and rather bold letter which in its contrast to the existing text types of the period, created attention and revived an interest in the possibilities of the private press. It took a number of years for this interest to be recognized by the practical printing industry. But it became an accomplished fact when the Golden type was copied by typefounders and the new machines were beginning to make their appearance.

The private press movement stimulated the interest of printers in the classic types, and typefounders supplied the demand. Additional stimulation was supplied by the young machine companies which were competing strongly with the foundries. The results of the classic revival are evident today, with the best historic types available in recuttings and in use by all printers.

Morris Benton, son of the inventor, adapted Bodoni for the American Type Founders Co. in 1909, followed by Cloister (from the same source as the Golden type) in 1913. Next, in collaboration with

T. M. Cleland, he produced the Garamond series in 1914. His Baskerville, based on an English founder's adaptation, followed in 1915. Benton's last classic revision was Bulmer, cut in 1928, after the famous Martin types of the Shakspeare Press, great English printing office operated by William Bulmer from the year 1791 until 1830.

THE INLAND PRINTER then came on the printing scene at a most opportune moment at the threshold, so to speak, of our modern industry. The American point system for type measurement, advertised in 1883 as the American system of interchangeable type bodies, had been tentatively begun by Marder, Luse, & Co., in 1879. In 1886 this system was officially adopted by the Association of Type Founders and the printing industry was then ready for the tremendous expansion brought about by mechanized typesetting. The chronicle of this technological upheaval has been recorded in these pages, in unbroken sequence, for three-quarters of a century.

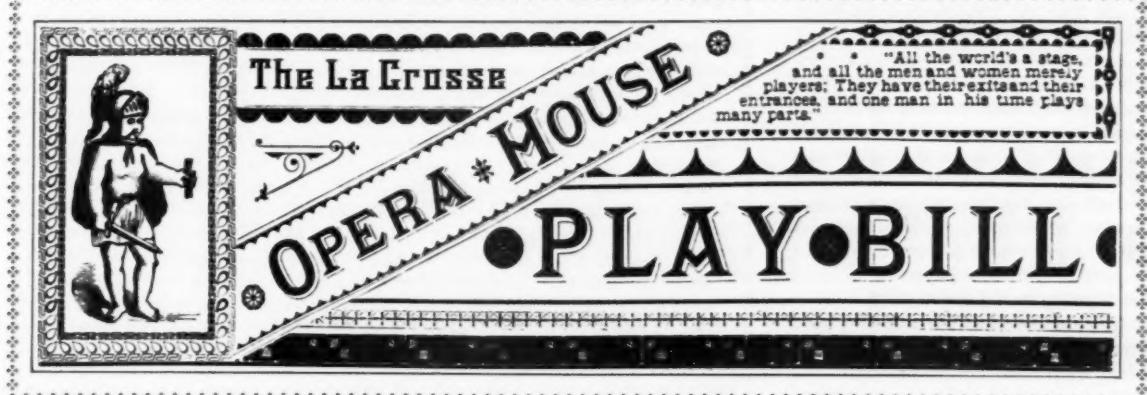
On a more personal note, just 30 years ago this month, we purchased our first copy of this periodical, and were inspired to choose printing as a career. We are indeed happy to share in this 75th anniversary issue.

Management And Engineering Service Company Formed

Collier Elliott, former manager of Mergenthaler Linotype's production planning department, has organized Collier Elliott and Associates, offering management and production engineering services to printers and newspapers.

From its office at 19 Pell Terrace, Garden City, N.Y., the firm is providing analyses and programs aimed at improving operations and product quality. Services include analyses of typography, production and work flow, plant layout, copy and work processing systems, and processes such as Teletypesetting and photocomposition as they apply to individual printing and newspaper plants.

You may chuckle at this playbill produced in La Crosse, Wis., during the 1880's, but at that time it was probably quite chic with its modern design.



IBM data processing equipment has recently been installed at Michigan Typesetting Co., Detroit. Job cost accounting is being handled electronically on the equipment at much higher speeds than were possible by manual methods.

New Teletypesetter Use

The *Panama City (Fla.) News-Herald* has become the world's first newspaper to successfully combine Intertype's Fotosetter with a Teletypesetter unit for producing whole pages automatically from tape.

For several years this newspaper has been setting display advertising by the Fotosetter cold type method. Now editorial and society pages are set on a Fotosetter tape-fed by a Teletypesetter which is the same as used on hot metal machines.

Intertype and the Perry Enterprises are working together to perfect the cold type process. It begins with feeding of locally perforated or wire service tape through the Fotosetter, which then sets type photographically on right- or wrong-reading film positives, negatives or paper positives. The speed rate of the Fotosetter tape run is said to be comparable with that of tape fed through a hot metal linecasting machine. Composition produced on right-reading paper positives is pasted in full-page makeup and photographed. Then comes etching of zinc plates from which page mats are rolled and stereotypes cast.

THE PROOFROOM

By John Evans

Questions will be answered by mail if accompanied by a stamped envelope.

Answers will be kept confidential upon request.

Capitalizing Manufacturers' Trade Names

Q.—Could you help to settle a dispute on whether to capitalize words which are used by manufacturers as names for their products, such as Nylon, Orlon, Dacron, Vinyl, Acrilon, Vaseline. If words are registered trade names, can or do they ever become part of the vocabulary and thus be correctly used without capitalization?

Also, if words which should properly be capitalized are used in other forms, possibly such as Linotyping or Nylonizing, should these forms be capitalized?

A.—It is difficult for a layman to know in any given case whether or not a word or symbol used by a manufacturer or other person is in fact a "registered trademark." If a manufacturer always capitalizes an arbitrary word used as a trade name, and especially if he attaches to it the statement "Registered Trademark" or the authorized symbol, a capital R in a circle, then the word ought to be capitalized when used by others.

Some trademarks, through years of advertising, have come to represent the investment of large sums of money. They may be valued on the books of the proprietors at many millions of dollars. Naturally, the owners of these names are, or should be, constantly at great pains to prevent their becoming part of the common vocabulary, thereby lessening their value.

Offhand we can mention a few well-known trademarks that have managed to retain the capitalized form of their original registration or first use under the common law: Coca-Cola and Coke, Kodak, Intertype, Linotype, Monotype, Multigraph, Vaseline. Deepfreeze is registered and should always be capitalized. Vinyl is merely the name of a chemical compound and is not capitalized.

It has been our practice to usually not capitalize derivatives of registered trademark words (linotyping; multigraphing), although there are occasions when this perhaps should be done as a matter of consistency, coöperation, or due regard for the property rights of others.

Convincing Is Not Persuading

Q.—For the past two months I have been collecting examples of the misuse of the word "convince" in newspaper and magazine writing. I already have more

than 60 and can easily pick up one or two a day. "He convinced the thief to give the dog back"; "Congressmen convince each other to vote for their pet giveaways." What's wrong with today's news and magazine writers? One does not find such solecisms in good books, unless in intentional humor or broken-English dialogue.

A.—Among the meanings of "convince" according to Webster are: to overpower, to overcome by argument, to bring by argument to yield assent or to have belief beyond doubt; satisfy by proof. None of these definitions implies a moving or influencing to action, which is what actually has taken place in the examples quoted. We would suggest either "induce" or "persuade" in place of "convince."

Many of today's younger writers are suffering from the secondary stage of the disease, "Johnny Cannot Read." They could not (or did not) read while they were in school; now they cannot write. America's problem in this respect is due to the fact that millions of children are growing up in families where a foreign language is spoken by the parents. An

English child learns to speak English in a familial environment where English is the mother tongue. American schools cannot be expected to teach children English in a few hours a week when they spend such a greater part of their time unlearning it.

Shall We "Make" Breakfast?

Q.—May I submit the following paragraph from a syndicated column originating in New York and published in a Cleveland newspaper: "Maj. John Eisenhower took his wife home early. She's got four kids and has got to make breakfast," he explained."

Surely the major has been misquoted. Disregarding the two *gots* in one sentence, one does not "make" breakfast. We "get" breakfast, or "fix" breakfast, even on occasion "prepare" it, but *make*—never! Do you agree?

A.—Much American newspaper fodder that is not homegrown is produced in New York, Washington, or that semi-mythical realm of fantasy called Hollywood. In many cases it is rendered in the idiom of the place of origin. Even if you had not mentioned the source of the col-

Protest Of The Proofreader

However, since the proofreader has been graciously allowed to say that his soul is his own, it is perhaps worth while, as a mild amusement, to hear how he puts the case. In the first place he says that an author intent on what he is writing is necessarily careless about his handwriting. He cannot break the flow of his thoughts to dot his "i's" and cross his "t's." Each author has his own peculiar penmanship. The proofreader takes up the manuscript and tries to catch the purport of the author's thought. He has scarcely done so when in comes another mass of proof and manuscript of an entirely different character, from an entirely different pen; and a new thread has to be picked up until another interruption. This is not for a moment, but all day, all the week, all the year, all his life. After puzzling himself until he is half blind, his brain weary, and work pushing upon him incessantly, a letter may be left out or a comma inserted in the wrong place, when slam-bang goes a volley at the proofreader! He has seen conscientious, patient, worthy proofreaders shrink and cringe when an author visits a printing office, lest something might have escaped their notice. He has seen an author scold a proofreader for some trifling oversight, when that same day the proofreader had corrected an historical blunder which would have cost the author dearly had it seen the light. He has seen an author brag of his penmanship, and when his manuscript was sent to him because it was unreadable, he himself was scarcely able to decipher it.—*Detroit Free Press*. (From THE INLAND PRINTER for October, 1886.)

umn from which you quote, it is identifiable as probably New York. The forms "make breakfast," "make dinner" are derived from a dialect widely spoken there that contains many simplified German words (*machen*; *makbn*: make) and follows somewhat the German construction.

"Fix breakfast" and "get breakfast" are American idiom for preparing the meal, and obviously are as far fetched as "make breakfast." To "fix" is to repair or to fasten. To "get" is to obtain, procure, or to become. If the material for the breakfast is at hand, the operation of getting it ready probably should be called "prepare" (*vorbereiten*; *tsugreytn*). But few people will use the longer word, though more precise, when a short one will do.



Miss Kate Jasper was honored recently with a farewell party and a check, presented by Leslie C. Shomo, vice-president, upon her retirement after 53 years as proofreader with National Publishing Co., Washington, D.C. In 1904, unknown to the firm, she took the place of her twin sister who was resigning, and remained with the firm long after her impersonation was discovered.

Who Put The Up In Face Up?

No longer do we face a situation, a problem, or a prospect; we face *up* to it. No one now heads a committee, a section, or a department; he heads it *up*. This odd twist of English, first observed in many of the thousands of mimeographed bulletins and news releases that come out of Washington, has been picked up and repeated by newspapers across the land.

Even those conscientious editors and rewrite men who make some attempt to translate government gobbledegook before setting it in type have been neglecting to delete the *up*. We do not believe that the superfluous *up* in "face up" and "head up" contributes anything to the conciseness or clarity of our language.

A citizen in the best position to face up to a problem, whether he be supine or dead, is not likely to be of much help in solving it. As for "head up"—that merely suggests what the farmer shouts at the hogs as he dumps a can of skim milk into the trough, "Heads up!"

Your Slug-casting
MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*.

Linotype Vs. Type Foundry Point

Q.—What is the relationship between the Linotype slug point and the type founder's type point? What is the established point in terms of thousandths as used by linecasting machine manufacturers in making liners and in ascertaining point size of slugs?

A.—The Mergenthaler Linotype Co. uses .014 inch per point in obtaining trimmed slugs. It manufactures liners with a thickness of .002 under the trim size, so that there will be the body of the slug plus .002 of trimmed rib. The use of .014 inch for the trim slug was adopted many years ago and it is, of course, convenient for making the thickness of slugs.

There is no printed table showing the difference between the Linotype slug trim sizes and the type founder's standard, but the Linotype trim sizes can be obtained by multiplying the point size by .014 and then this can be compared with the figures that you have on type founder's standards.

With slugs of up to 14-point one can use standard Linotype liners and trim the slugs to type founder's standards. Above 14-point it is necessary to use liners slightly undersize.

Adjusting Rod Locking Pin

Q.—In the justification of a line of matrices the wedge shunts the locking pin up and thus releases the toothed rod. This happens frequently when there is but one spaceband in the line, and ordinarily does not bother me on straight matter. I have taken the rod and locking pin off and have cleaned the grooves thoroughly. The wedge does not touch the locking pin when it ascends or descends. I also keep these parts well oiled. The one thing that has given me the most relief is the readjustment of the small set screw at the bottom of the rod upon which the wedge is mounted. Is this the key to the trouble? If so, what are the proper adjustments to be made?

A.—Examine the wedge block to see if the spring pin and spring are present. Also remove the adjusting rod locking pin spring and bend downward on the spring side of this part so as to furnish more resistance to an upward movement of the locking pin.

Examine the adjusting bar spring to see if it has sufficient tension to hold the

bar reasonably firm. When the cams are at normal position with the wedge being at the lowest point, the upper end, which has a slightly beveled part, is in contact with a similarly beveled surface on the wedge block. Note that the upper end of the bevel corresponds to the top of the wedge block.

Smashed Matrix Lugs

Q.—I am enclosing two small-letter matrices. I wonder if you can tell me why the lower back lugs are so badly worn.

A.—These matrices have their lower back lugs smashed rather than worn. Test a matrix for overhang from both sides of the lower lug by drawing the fingernail toward the outer edge. You will note an outward projection of metal. An upward projection is also present. We believe that this damage to the lower back lug is caused by the pressure received from the face of the mold body just above the upper groove in the mold keeper. The occasion arises when the operator sends away a line of matrices either partly or wholly in the auxiliary position and at the same time has the filling piece turned over to the right. If it develops that your machine has no filling piece, then we suggest the probability that the vise automatic stop is inactive or is out of adjustment. This condition will give a similar result when a tight line is sent away.

Delivery Slide Block and Bar

Q.—Perhaps this question is prompted more through curiosity than anything else but here it is: There are two screw holes in the delivery slide bar to which the assembling elevator releasing bar may be fastened. What is the use of the right-hand hole in the delivery slide bar?

A.—The assembling elevator releasing bar does not fasten directly to the delivery slide bar. The two holes in the right-hand side of the delivery slide bar are screw holes for fastening the delivery slide short finger block to the delivery slide bar. In the delivery slide block there are two screw holes for fastening to the releasing bar. The one extends towards the center to be used on 30-em machines and the one to the extreme right to be used on 36-em machines. This same short finger block is used on both 30- and 36-em machines.

THE SPECIALTY PRINTER

Operating Procedures Shown In Flexographic Survey

- Sixty-two plants co-operated with the Packaging Institute in the survey
- Reports show trend moves to combination flexographic-gravure printing
- Here's how to get accurate printing when working with both processes

A questionnaire survey of flexographic equipment and operations conducted by the Flexographic Printing Committee of the Packaging Institute prompted replies from 62 plants operating 496 presses.

Of the total roll-to-roll presses in use last year, 72 per cent were stack-type, 16 per cent central impression units, and 12 per cent in-line type.

Questions answered in terms of percentages of the total 496 presses were as follows:

Do you use presses that combine flexographic with gravure printing? Yes 11, No 89.

Have you produced any commercial color process jobs? Yes 34, No 66.

Do you use copper undercoating (flash) on metal ink rollers to prevent corrosion with water-based inks? Yes 31, No 69.

Do you encourage the use of halftones or benday screen for shading? Yes 46, No 54.

Do you proof plates for registration on equipment other than printing presses? All jobs 31, Some 18, None 51.

Do you proof plates for impression on equipment other than presses? All jobs 29, Some 9, None 62.

Old Presses Still Running

Forty-five per cent of presses were at least ten years old. Web widths on 85 per cent ranged from under 20 to 30 to 40 inches. Forty-nine per cent were four-color units, 40 per cent less than four-colors, and 11 per cent in the five and six color brackets. Thirty-nine per cent were run by two men, 30 per cent by one and a half operators, 24 per cent by one, leaving 7 per cent for presses manned by more than two.

Replies also indicated normal speeds of roll-to-roll presses running color jobs on

In 1887, when the Whitlock Machine Works of Birmingham, Conn., advertised this Improved Champion paper cutter in *The Inland Printer*, a more modern one of its kind could not be found

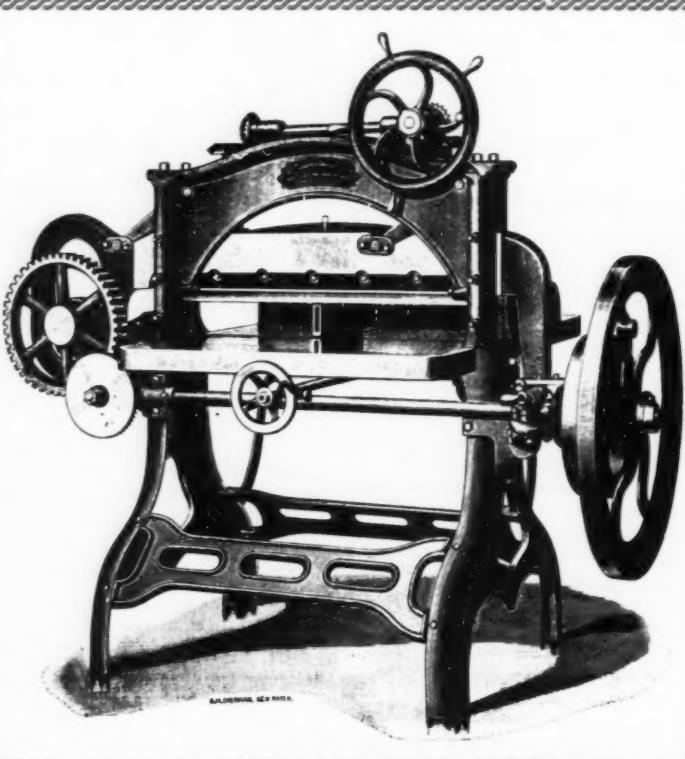
boxboard and paperboard, foil, paper, cellophane, polyethylene and other films.

Of the presses operated in tandem with other equipment, 70 per cent were stack type, 26 per cent in-line, 4 per cent central impression cylinder units and 63 per cent were ten or more years old. They were teaming with bag machines, 45 per cent; envelope machines, 32 per cent; cutter-creasers, 9 per cent; sheeters, 3 per cent; other equipment, 11 per cent. Types of drying were hot air 39 per cent, impingement (gas flames) 25, radiant 19, contact 5, and 12 per cent of the plants reported no drying methods.

In reviewing the survey results, Moss-type Roller Co., Inc. of Waldwick, N.J., through its bulletin, *The Mosstyper*, expressed the opinion that a trend toward combination flexographic-gravure printing seems to be under way. This teaming was appraised as offering "a variety of advantages, differing in kind and number according to requirements of particular printers," but in general "giving converters an opportunity to take advantage of the superiority of each process." This meant gravure for its fine-screen reproduction and flexography for its mass color and economy.

Two Are Often Better Than One

Partisans of either process could argue their respective merits, but "there are some jobs that are best done by using both the processes. With suitable com-



nation equipment and the understanding of how to prepare copy properly, many jobs could be printed more effectively by the flexography-gravure combination than by either process alone."

Current combinations were described as taking various forms. These included "flexographic machines with one or more gravure stations; gravure presses with one or more flexographic stations, and presses that may be readily converted to produce work that is all gravure, all flexographic or appropriate combinations of the two.

It was pointed out that "the problem of achieving desired combination results is a good deal more complex than when a single process is used. This is not so much the case where a flexographic station is used simply for imprinting or for laying a solid background tint color, or where a gravure station applies an all-over background design, or a design element that does not have to register very closely with other elements. But where close register is involved, good results can be obtained only when preparation of both gravure and flexographic cylinders is coordinated very carefully."

Trouble, extra cost and lost time were called the "frequent unwelcome rewards when the converter piecemeals a combination job as two separate and unrelated jobs, the gravure cylinder work to a gravure specialist, the rubber printing cylinder work to a rubber platemaker. It is never satisfactory to let both suppliers go their separate ways, individually doing their parts of the job from original art work.

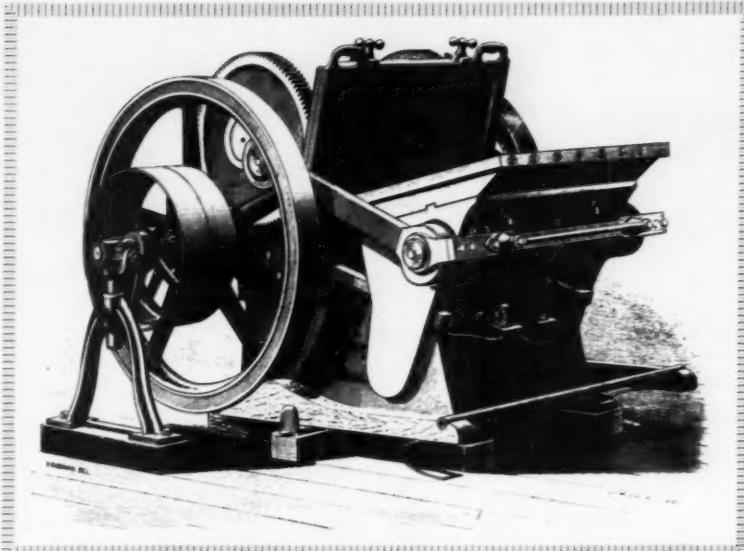
Success Is Not Easy

"Maximum success is seldom achieved by requiring the gravure cylinder maker to work from the rubber platemaker's proof, or the rubber platemaker to work from the gravure cylinder maker's proof or film positive. Proofs and film positives can too often become distorted, or even may be made in such a way that they do not represent a truly accurate reproduction of the printing cylinder. Any variation in accuracy, even slight, will cause some misregister between the combination cylinders.

"Absolute accuracy and register between the two different types of cylinders can be assured only if there is good liaison between the two suppliers. Whether the job is dominated by gravure or flexography, it is best to place entire responsibility for production of both gravure and flexographic cylinders in the hands of a single supplier.

Western Announces Purchase

Western Printing and Lithographing Co., Racine, Wis., recently announced the purchase of all the capital stock of the Watkins-Strathmore Co. of Aurora, Ill., producer of Magic Slates, a self-erasing material.



"Engraving illustrates one of the latest and most improved machines which has lately been designed." That's a quote from a story on this cutting and creasing press published in *The Inland Printer* for 1887

NFPA President's Firm Celebrates Anniversary

T. J. Norman, Jr., executive vice-president of Package Products Company, Inc., Charlotte, N.C., has been named president of the National Flexible Packaging Association for 1958. His election came during the annual meeting of the group in New York City. NFPA is composed of firms throughout the nation who print and convert such flexible packaging materials as cellophane, polyethylene, mylar and others. Mr. Norman has just completed two terms as treasurer of the association and has also served as a director. Package Products and its commercial printing division, Herald Press, celebrated its 25th anniversary in April of this year. The company operates letterpress, lithographic and flexographic printing divisions and produces a variety of commercial printed matter, box wraps, labels and related packaging items.

One of the first in the South to print and fabricate cellophane, Package Products now manufactures many types of film bags, envelopes, and sheet wraps. Package Products is undergoing a major expansion of manufacturing facilities at Charlotte. Sales offices are located in Knoxville, Tenn.; New York City; Dallas and Houston, Tex., in addition to the Charlotte headquarters.

Other officers of the company are Jord H. Jordan, president; G. Don Davidson,

Jr., vice-president for sales; F. Henry Witte, vice-president for research and development; Sam S. Ryburn, vice-president for planning and research; E. A. Barp, assistant vice-president; Price H. Gwynn, III, secretary, and Kenneth L. Warren, treasurer.

Conductive Ink Business Forms Introduced By UARCO, Inc.

Conductive ink-printed business forms, for use with electronic tabulation typewriters have been developed by UARCO, Inc., 141 W. Jackson Blvd., Chicago 4. According to the manufacturer, the conductive ink can save as much as 30 per cent of the time spent on typing on some forms.

The electronic tab typewriter, introduced recently by International Business Machines Corp., makes it unnecessary to set tab stops in advance. Pressing the tab key moves the typewriter carriage until the electronic element makes contact with the vertical rule of conductive ink. It then stops the carriage in proper position to type the next item.

Reynolds & Reynolds Moves To New Texas Plant Site

The southwestern plant of the Reynolds & Reynolds Co., printers and lithographers, moved into its new 20,000-square foot building in the Brook Hollow section of Dallas recently. Brook Hollow is an industrial development.

The firm, organized in 1886, specializes in automotive business forms and accounting systems for business and industry. The home office and main plant of the company is located in Dayton, Ohio. Reynolds & Reynolds also maintains manufacturing facilities in Celina, Ohio, and Los Angeles.



T. J. Norman, Jr.

**WHAT'S
NEW?**

IN EQUIPMENT AND SUPPLIES

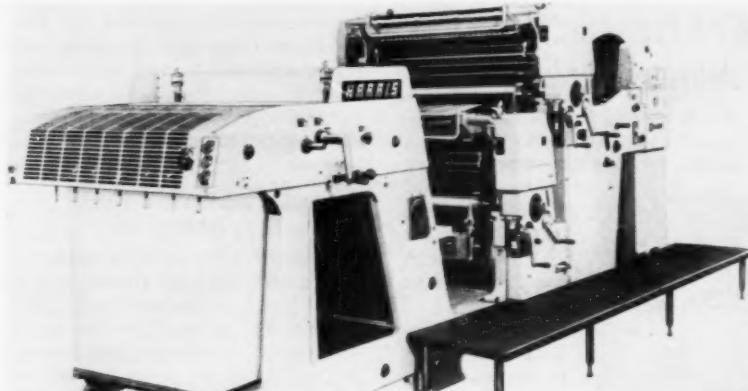
Harris Two-Color Offset Press

The Harris-Seybold Co., a division of Harris-Intertype Corp., has announced the development of a two-color 25x38-inch offset press called the Harris Model 238. According to the manufacturer, the press has a unique registering system that incorporates an under-register feed roll feeder and pull type side guides. This system uses spring-loaded upper feed rolls to hold the sheet in register at the front guides. The lower feed rolls accelerate the sheet to an over-fed position against the

unit and major feeder adjustments are located in one position on the operator's side of the press.

According to Harris-Seybold, the 238 press has a maximum speed of 7,000 sheets per hour. It will accept stock in a maximum size of 25 $\frac{3}{4}$ x38 inches and a minimum sheet of 11x17 inches. In the dampening system the speed of the pan roller is controlled by a V-belt drive.

For information: Harris-Seybold Co., 4510 E. 71st St., Cleveland 5.



The Harris Model 238 25x38-inch two-color offset press has a recently developed registering system

gauge pins. Thus, according to the producer, front register is maintained by positive sheet contact at the gauge pins.

Other features on the 238 include a motorized pile elevating and lowering system and micrometer circumferential and lateral plate cylinder adjustments for both color units.

Vacuum slow-down wheels and air blow-down bars have been incorporated into the delivery for sheet control when operating at high speeds. All the printing

Litho Wash-Up Solvent

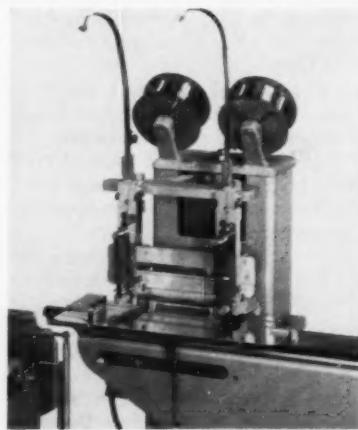
The Knox Soap Co. has announced the development of a formula solvent for lithographic wash-ups known as the Little Benjy Super-solvent. According to the producer, it contains a new additive that keeps ink from drying on rollers, preventing the formation of scale and keeping rollers open for as long as 72 hours. It is available in 1- and 5-gallon cans and in 55-gallon drums.

For information: Knox Soap Co., 3300 W. Cermak Rd., Chicago 23.

Flat Stitch Attachment

F. P. Rosback Co. has announced the development of a flat stitch attachment designed for its Auto-Stitcher. According to the manufacturer, the device can be installed in a few minutes. The machine

Flat stitch attachment for Rosback Auto-Stitcher



drives one to three stitches at one time and will do flat and saddle stitching.

The flat stitch attachment stitches up to $\frac{3}{16}$ of an inch. The operator feeds the machine continuously without starting or stopping, as in a hand-fed press.

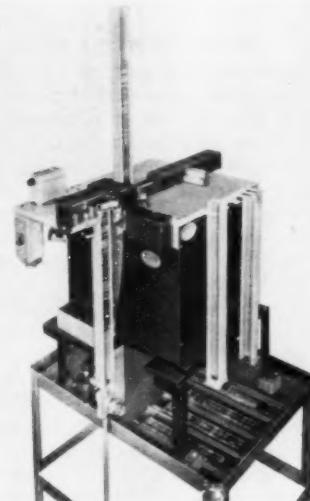
For information: F. P. Rosback Co., Benton Harbor, Mich.

Mat Inspecting Device

Quality Control Corp. has announced the development of a machine, called the Matri-Chek, that automatically inspects Linotype and Intertype matrices by means of an electromechanical device, rejecting those which are worn or damaged and do not align accurately for linecasting.

According to the manufacturer, the operator loads the mats into the feed magazine of the Matri-Chek. The mats pass through an electromechanical measuring device at a rate of 40-50 mats per minute with worn or damaged mats being automatically discarded.

For information: The Quality Control Corp., 401 Broadway, New York 13.

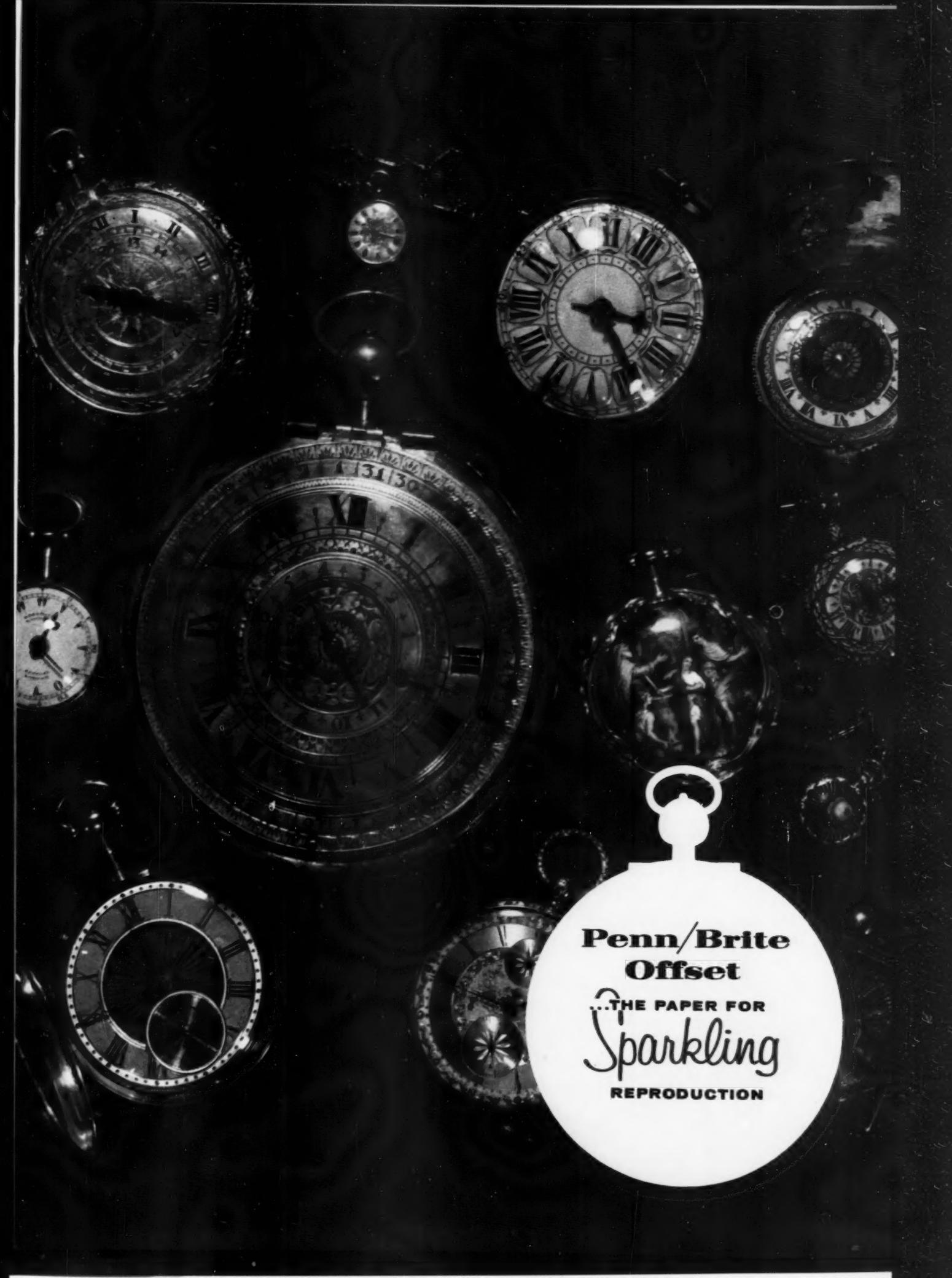


Matri-Chek inspects and discards worn matrices

Three-Color Inks In Cartridges

A series of inks developed for use with the three-color process for offset is now available in cartridges from Van Son Holland Ink Corp. The producer claims that the cartridges protect the fast drying ink from air.

For information: Van Son Holland Ink Corp., 92 Union St., Mineola, L.I., N.Y.



**Penn/Brite
Offset**

...THE PAPER FOR
Sparkling
REPRODUCTION



**'round the clock quality control keeps
Penn/Brite Offset**

clean, bright, ready for the press

To keep pace with the 'round the clock operation of papermaking machines, two New York and Penn quality control labs operate day and night to check every incoming ingredient and every unit of finished production.

The result is a paper that is clean and bright; that New York and Penn can stand behind; and that's worthy of all the subsequent care and effort put into it by quality lithographers.



Penn/Brite Offset is priced attractively, too. Write for a swatch book and let us send you the name of the New York and Penn merchant nearest you.



New York & Pennsylvania Co., 425 Park Ave., New York 22, N.Y.



Maintaining Penn/Brite Offset's proper moisture content when it's sheeted, trimmed, and packed is a 'round the clock job, too. For it, New York and Penn has one of the few moisture controlled finishing rooms in the industry. The result is a paper that lies flat and runs on your presses with a minimum of stretch, shrinkage, or curl.

Lithographed on Penn/Brite Offset,
100# smooth finish.

New York and Penn
Pulp and Paper Manufacturers

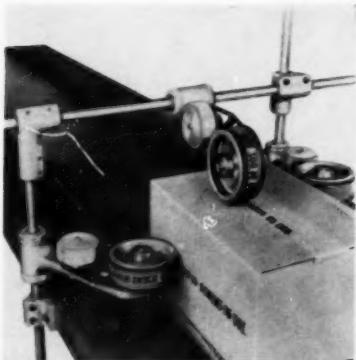
Makers of Penn/Brite Offset • Penn/Gloss Plate • Penn/Print Papers: Eggshell • English Finish • English Finish Litho • Super • Clorion Papers: Duplicator • Mimeograph • Bond • Tablet

Conveyor-Line Markers Developed By Force Co.

The William A. Force Co. has developed a series of conveyor-line markers called the Force Versa-Matics. Designated Model 4 ARC, the Versa-Matic imprints variable data such as codes, dates, product identification, symbols, etc., on products as they move along conveyor lines.

The device produces impressions in 1-, 2½- and 4-inch widths, utilizing interchangeable rubber type. According to the manufacturer, impressions up to 18 inches long can be produced when operating on continuous action and up to 13 inches long on return action.

Continuous action is used when marking products made in continuous lengths, such as canvas, webbing, linoleum or other web materials. Return action is used for marking boxes, cartons, cases or packages, in which case the printing roller is returned to a specific marking position so that the impression will appear in the same location on each box or container. Space is allowed between the boxes on the



Versa-Matic for marking products on conveyors conveyor to allow the roller to return to its correct position.

Design of the Versa-Matic permits mounting at the top or side of the conveyor line, as well as in multiple units.

For information: William A. Force Co., 216 Nichols Ave., Brooklyn 8, N.Y.

Platemaster camera and plate-processing unit is made by Photostat, handles copy to 17x22 inches



Craw Modern Type Design

CRAW MODERN TYPE DE

\$1234567890¢%!&

Craw Modern type face shown in 18-point size is the latest font from American Type Founders Co., Inc.

Craw Modern Type Face Introduced By ATF

Craw Modern, a type face designed by Freeman Craw, art director of Tri-Arts Press, New York, has been introduced by

Locking Plastic Binding

General Binding Corp. has announced the development of Sure-Lox, a plastic binding that the producer claims locks into its own backbone. The binding is available in 1¼-, 1½- and 2-inch diameters.

For information: The General Binding Corp., 1101 Skokie Hwy., Northbrook, Ill.

Sorg Parchtex Stock

Parchtex, a paper described by the producer as having the feel, texture and appearance of parchment, has been developed by the Sorg Paper Co. According to Sorg, Parchtex is recommended for greeting card use because it has the body, folding and printing qualities needed for greeting card production. The stock is also recommended for use as certificates, diplomas, announcements and testimonials.

The producer claims that press tests on the new stock by letterpress, offset, screen process and thermograph have been conducted. Parchtex is available in white, natural, and three tints—pink, green and blue, in 24 substance.

For information: Sorg Paper Co., Midletown, Ohio.

the American Type Founders Co., Inc. The new face is available in 6-, 8-, 10-, 12-, 14-, 18-, 24-, 30-, 36-, 48-, 60- and 72-point sizes.

Craw Modern is described by the distributor as "a round, broad, modern (in its typographic sense) letter. It is based in part upon Craw Clarendon, also designed by Mr. Craw. The face is at home in present industrial or graphic designs utilizing modern shapes and forms."

In describing his design for the face, Mr. Craw stated, "The letters of this font are closely akin to those of other design forms such as modern architecture and industrial design."

For information: The American Type Founders Co., Inc., 200 Elmora Ave., Elizabeth, N.J.

Camera, Plate-Processing Unit

The development of a combined camera and plate-processing unit for offset use has been announced by the Photostat Corp. The unit, called the Platemaster, is claimed to be capable of producing up to 200 offset plates daily, utilizing negatives made from rolls of photographic paper. Plate processing and photographic operations may be carried on simultaneously.

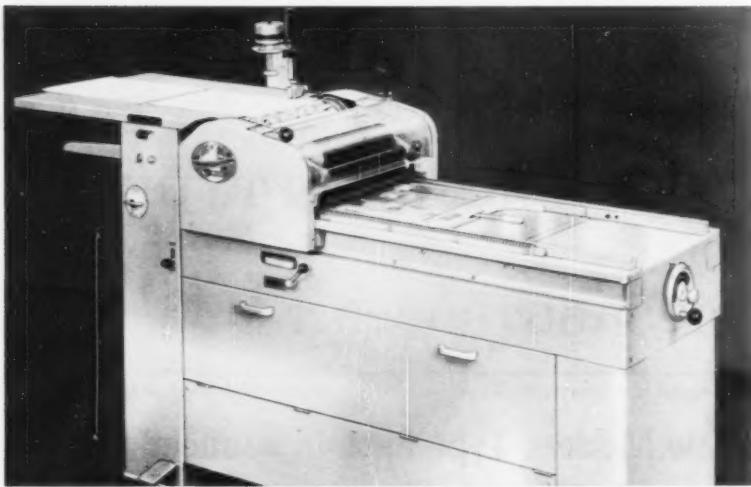
According to the manufacturer, plate cleaning is unnecessary at any point and previously-screened halftones can be reproduced successfully.

For mass production the unit is operated most efficiently by two persons who, according to the manufacturer, can process about 200 acetate plates per day.

The device handles copy up to 17x22 inches and negatives may vary from original size to 50 per cent reduction from the original. Maximum copy area on the negative is 8½x10¾ inches.

The Platemaster may be used for reprints on typed or printed cards, technical books, catalogs, parts books, price lists, library catalog cards, engineering specification sheets and other small drawings of a similar nature.

For information: Photostat Corp., 1001 Jefferson Rd., Rochester, N.Y.



Vandercook test press will print 22 inches in length for galleys, forms or plates up to 15 inches wide.

Universal I Test Press By Vandercook

A test press, designed for platemakers and typesetters, has been introduced by Vandercook & Sons, Inc. The press has been named the Universal I test press.

The Universal I will print 22 inches in length, long enough for full-length galleys and will print forms or plates up to 15 inches wide.

The Vandercook test press is available either as a hand-operated model or as a power-driven machine. It can be had with or without an adjustable bed with a range of .240 inch. The bed is raised or lowered to prove plates of different thicknesses by turning a hand wheel. The bed can also be moved to accommodate type highs in all countries and to obtain correct impression without the use of underlays.

According to the manufacturer, the inking system of the test press includes three-inch form rollers which can be quickly changed, and a simple method of adjust-

Production Planning Book

Air-Com Printers has announced the development of a production aid book designed to keep projected records of orders and production flow in plant departments. Called the Schedule-Pal, it has an $8\frac{1}{2} \times 11$ -inch format designed to fit three-ring binders. Each sheet handles five jobs for a period of one week. By using succeeding sheets, production of work may be scheduled for six months or longer.

According to the producer, the form is designed to project the schedule of work orders for any length of time required. Provision has been made to note the actual progress of work from day to day directly under the projected schedule.

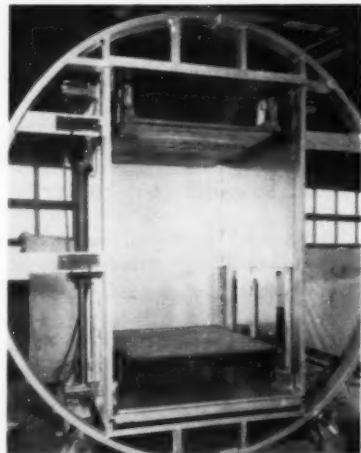
A 1958 calendar is printed on the back of each schedule which allows the calendar to face each schedule in the binder. The calendar, according to Air-Com, will be changed every six months.

For information: Air-Com Printers,
6428 Crenshaw Blvd., Los Angeles 43.

Paper Inverting Machine Developed By Busch Co.

The J. C. Busch Co. has announced the development of a machine which inverts stacks of paper weighing up to 6,000 pounds or more. The machine is used for inverting paper which has been printed on one side so it can be printed on the other side.

According to the producer, the stack of paper, mounted on a pallet or skid, is placed in the machine by means of a platform truck or fork lift truck and the entire load inverted in approximately 30 sec-



Machine inverts paper for printing on two sides
onds. After the load has been turned over,
it is removed on another pallet or skid
which was placed on top of the original
load before inverting.

On the unit shown in the photograph the top platen is movable to produce a slight amount of pressure to hold the paper in place while the inversion is taking place.

*For information: J. C. Busch Co., 158
S. Barclay, Milwaukee 4, Wis.*

Schedule-Pal production planning book designed by Air-Com Printers for projected work order records.

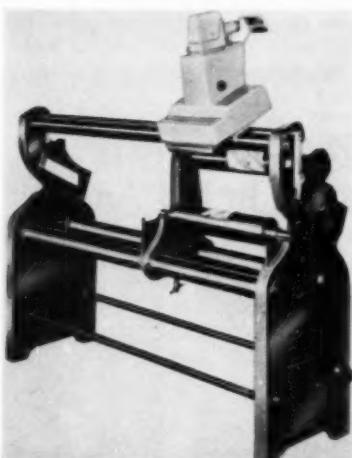
Mounter And Proofer For Rubber Plates

The Harley Co. has announced the introduction of the Harley Opti-Chek mounter and proofer for preregistration of rubber printing plates. The machine is an optical unit that superimposes images.

By looking through the optical viewer in the Opti-Chek machine, the operator sees the image of the key plate superimposed over the image of the plate to be registered. Every point of the plate is seen just as a finished printed job is inspected, according to the manufacturer. Registration, bleed, stretch and shrinkage errors can be detected before the job is put on the press.

The Model R machine will accommodate any length cylinder up to ten inches in diameter. Model R-P differs from the Model R in that a third cylinder has been built into it so the operator may take proofs of the two colors after they have been registered.

For information: The Harley Co., 8701 Third Ave., Brooklyn 9, N.Y.



Opti-Chek for preregistration of rubber plates

Dinoline Ortho Line Film

Di-Noc Chemical Arts, Inc., has announced the development of a multi-purpose line film called Dinoline Ortho. The film consists of a high-contrast orthochromatic emulsion on a .005-inch polystyrene base. The film is now available in standard sheet sizes up to 24x32 inches and in rolls up to 40x100 feet.

For information: Di-Noc Chemical Arts, 2700 London Rd., Cleveland 12.

Flocked Styrene Sheet

Nashua Corp. has announced the marketing of Styloc, a flocked styrene sheet for use in packaging. Styloc has been developed by Nashua and Gilman Bros. Co. According to the producers, the sheet can be vacuum-formed after flocking.

For information: The Nashua Corp., Nashua, N.H.



Rosback utility truck features removable shelves

Rosback Utility Truck

F. P. Rosback Co. recently announced the development of a utility truck which features welded construction and removable shelves that extend and may be tilted. The truck also has two locking wheels that permit loading and storage on inclines.

For information: F. P. Rosback Co., Benton Harbor, Mich.

Lithomatic Offset Press

A high-speed 14x20 offset press called the Lithomatic No. 20 has been developed by Banthin Engineering Co. Designed for brochures, the press handles 8½x11-inch sheets, two up, with margins.

According to the manufacturer, the Lithomatic press delivers up to 5,000 sheets per hour. The producer also claims hairline register control on both black and white and color work.

For information: Banthin Engineering Co., 1849 Main St., Bridgeport 4, Conn.

Lithomatic No. 20 high-speed 14x20 offset press



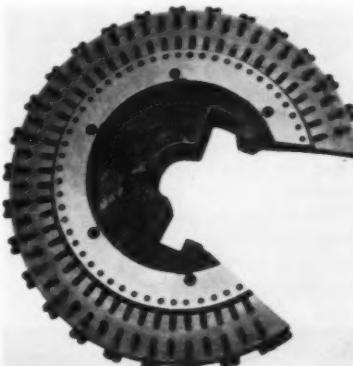
No Mark Device Stops Delivery Wheel Marks

The W & W Tool & Die Co. has designed a device which, according to the firm, eliminates delivery wheel marks on printed sheets delivered by lithographic presses. The producer claims that its No Mark delivery wheel is a flexible device that can be adjusted to skip over any part of the printed sheet without removing the wheel from the press.

To produce the No Mark wheel, one-half inch is machined off a standard size delivery wheel and an aluminum circular disc is bolted to the side. The disc holds individual nylon segments, each three-quarters of an inch wide. These segments can be raised or lowered. When raised, the diameter of the wheel is the same as before it was machined.

All segments are raised for normal operation. When it is necessary for the delivery wheel to skip over the inked portion of the sheet, the pressman lowers those segments of the wheel that would otherwise make contact with the sheet.

In both positions the segments are locked in position with a spring-loaded



No Mark stops delivery wheel marks on pages

ball. Segments are guided up or down by two ¼-inch pins attached to the side of the segments. Standard wheels can be sent to the factory for adaptations.

For information: W & W Tool & Die Co., 1508 E. Grove St., Midland, Mich.

Celanese Acetate

A transparent coated plastic sheet, called Celanese Prepared Acetate, has been developed by the Celanese Corp. of America. Acetate sheets may be used by artists, typographers and designers. The coated variety of the sheet, according to the producer, will accept inks without special preparation. This, the company claims, eliminates the need for special ink and wash-up on the part of printers. The producer also claims that the material will accept air brushing, water colors, India ink or dyes.

For information: Celanese Corp. of America, 180 Madison Ave., New York.

Research And Engineering Council To Hold Annual Meeting May 21-23

The Research and Engineering Council of the Graphic Arts Industry will hold its eighth annual conference May 21-23 at

Chicago's Edgewater Beach Hotel. Alan S. Holliday, second vice-president of the council and the conference chairman, has announced that this year's meeting will cover powderless etching and web printing as the principal topics

under discussion. On the opening day of the conference registrants will visit the Ludlow Typograph Co. and the Miehle Printing Press & Mfg. Co. The afternoon session will be opened by Mr. Holliday. Samuel Caldwell of Massachusetts Institute of Technology will speak on new developments in the graphic arts industry in the field of electronics.

That evening, attendees will hear T. Blair Hawkes of T. W. & C. B. Sheridan Co., Howard Seel of Harris-Seybold Co. and Judson Hyatt of Fairchild Graphic Equipment Co. tell what they saw and learned at the International Printing and Paper Fair (DRUPA) in Düsseldorf, West Germany.

The second day's activities will lead off with a group of printers and platemakers who will tell about their problems and pleasures with powderless etching.



G. H. Cornelius
1st Vice-Pres.



Felton Colwell
President



C. L. Jewett
Secretary



W. R. Spiller
Treasurer

At the luncheon on Thursday William Gove of EMC Recording Corp. will give some how-to-do-it tips on sales and sales promotion. Thursday afternoon the various committees of the council will deal with problems of their own on composition, binding and finishing, engineering and materials handling and photomechanics and platemaking.

The final session on May 23 will bring the conferees up to date on web printing by letterpress, gravure, offset, and flexography, with emphasis on its use by small- and medium-size plants. At the Friday luncheon, George Phillips of the Armour Research Foundation will explain the use of some special techniques that help solve many business problems.

The conference will end with a demonstration at the Ludlow Typograph Co. and a guided tour of the Inland Press plant in Chicago.

In addition to Mr. Holliday, principal officers of the council are Felton Colwell, president; George H. Cornelius, Jr., first vice-president; C. L. Jewett, secretary, and W. R. Spiller, treasurer. Robert E. Rossell

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

is the council's managing director. (For an interview with Mr. Rossell see page 74.)

Registration forms for the conference may be obtained by writing to the council at 5728 Connecticut Ave., N.W., Washington 25, D.C.

Lawson Moves To New Offices

The Lawson Co., Division of Miehle-Goss-Dexter, Inc., has moved all sales and administrative operations from New York City to its new general headquarters in Pearl River, N.Y. The New York sales office is now located at 219 E. 44th St. where the Miehle and Dexter divisions have offices. Lawson engineering, service and parts departments, with a display floor, remain at 426 W. 33rd St., New York.

Technical Association Of Graphic Arts To Hold Annual Convention In Los Angeles

The Technical Association of the Graphic Arts will hold its annual meeting June 23-26 at the Beverly Hilton Hotel in Los Angeles. This is the tenth anniversary of the organization and an attendance of 500 is expected. The meetings will be open to nonmembers.

The convention's principal speaker will be Laurence E. Crosby, public relations director for Bing Crosby and director of the Research Foundation of Bing Crosby Enterprises.

The first three days of the meeting will be devoted to a presentation of papers. The first day, Monday, June 23, will cover electrostatic color printing, lighting, masking, ROP color, ink requirements and color reproduction theory. Testing and control is the topic for other sessions. Printing tests, ink film thickness, quality control, experimental design, offset blankets, web tension and forms are the topics which will close the technical sessions for the 1958 convention.

Present principal officers of TAGA who are directing the convention are Virgil P. Barta, president; Frank Preucil, first vice-president; Philip E. Tobias, second vice-president, and Benjamin L. Sites, secretary-treasurer.

A great deal of emphasis has been placed on making the convention a combination vacation and TAGA trip. Tours



Frank M. Preucil
1st Vice-Pres.



Virgil P. Barta
President



Philip E. Tobias
2nd Vice-Pres.



Benjamin L. Sites
Sec.-Treas.

of Disneyland, Marineland and television and movie studios have been planned.

Further information on the TAGA convention may be obtained by writing to William Wemyss, 1201 W. Verdugo Rd., Burbank, Calif.

Midyear Board Meeting Held By PIA In West Virginia

Over 200 persons gathered in White Sulphur Springs, W.Va., April 13-16, for the Printing Industry of America's midyear board meeting. This year for the first time the presidents of PIA's local associations held their midyear meeting during the conference.

The PIA board of directors took action in the manpower area during the meeting by appointing a manpower committee to coordinate PIA's activities in areas other than industrial relations. These areas include work simplification, foreman training-craft, office and management training materials, and economic information programs for employees and manpower utilization conferences.

PIA's Rotary Business Forms Section announced the start of its latest production standards project with a special \$5,000 grant to establish standards on sheet collating. The RBF section also reported on its own ratio study, sales index, material standards project, and other machine production standards.

PIA To Hold Financial Conference On June 26-27

Printing Industry of America's Financial Conference, the third in the 1958 series of professional management conferences, will be held June 26-27 at the Edgewater Beach Hotel in Chicago.

Harold R. Long, chairman of PIA's Committee on Financial Management, has announced the plans for the conference which is expected to be the largest held by the industry on financial management. There have been three similar financial conferences since 1952.

The program will utilize the suggestions resulting from a survey of those participating in the financial conferences and will also include a presentation on the "Changing Business Outlook."

An outstanding case history will be presented showing how a medium-size printing firm made use of financial controls to change a financial loss situation into a profit-making operation. Concurrent workshop sessions on financial planning and budgeting will be held with specific emphasis on the control of working capital and the development of sales and production budgets.

Other case histories will be presented by representatives of commercial, advertising and publication firms to illustrate successful procedures for arriving at finished customer proposals. Another presentation will include "Significant Printing Industry Financial Trends Revealed by the 1957-58 Ratio Studies."

The last of the 1958 management meetings, the Production Conference, will be held in Chicago, Dec. 4-5.

In its financial report the PIA board announced that during the past two years PIA has invested over \$60,000 over and above regular annual income in investigating consolidation with other national organizations, establishing the association in a new headquarters building, restaffing and reorganizing the headquarters organization, and regearing the association's program.

The board also announced that it has agreed to bring up for consideration at its fall meeting an across-the-board dues in-

crease of 20 per cent for its affiliated local associations.

Managers of local associations affiliated with PIA also held their midyear meeting.

The Master Printers Section announced that it will shortly award the 10,000th Certificate of Craftsmanship.

The 1959 PIA midyear meeting will be held in conjunction with the association's President's Conference for Top Management, Jan. 29-31, in Boca Raton, Fla. The association's next board and annual meeting will be held Oct. 13-16 in Dallas.

Another Quality Paper by SORG

**Cream and White
SOREX**

Sorg's tough, smart-looking SOREX has enjoyed ever-increasing popularity during the past quarter century, for a growing variety of uses—ranging from factory forms and heavy envelopes . . . to menus and catalog covers. SOREX possesses superior strength, snap and folding qualities, and its smooth, uniform surface assures good printing results by offset, letterpress or rotogravure. Ask your Sorg distributor for sample portfolios of both bright, gleaming WHITE SOREX, and warm, rich-toned CREAM SOREX. And remember, for business forms papers—from manifold to tag—you can specify all your needs from one source . . . SORG!

**THE SORG
PAPER
COMPANY
MIDDLETOWN
OHIO**

SORG Stock Lines

WHITE SOREX • CREAM SOREX • LEATHER EMBOSSED COVER • PLATE FINISH • EQUATOR INDEX BRISTOL
EQUATOR ANTIQUE • MIDDLETOWN POST CARD • 410 TRANSLUCENT • No. 1 JUTE DOCUMENT
SORG'S BLOTTING • BRILLIANT VELLUM • REGISTER BOND • TENSAX • GRANITEX • FARTEX

Offices in NEW YORK • PHILADELPHIA • CHICAGO • BOSTON • ST. LOUIS • LOS ANGELES

GATAE Spring Meeting Attracts Large Attendance

The Graphic Arts Trade Association Executives' springtime meeting held April 11-12 at Bethesda, Md., attracted a large attendance of members and guests.

The first session theme was the Washington scene. Horace Hart, director of the Printing and Publishing Industries Division, Business and Defense Services Administration, explained the Federal Government executive reserve program. Cyril M. Wildes, who heads the Chemical and Wood Products Industry Division of the Bureau of Census, detailed revisions in the 1958 Census of Manufacturers.

Advertising and the business recession was the topic covered by Harry J. Maginnis, executive manager of Associated Third Class Mail Users. Glen B. Sanburg, executive vice-president of the American Society of Association Executives, spelled out "You Unlimited" by telling how the work of trade associations and their executives benefits the national economy. Why associations are really effective was emphasized by Charles M. Mortensen, manager of the Association Service Department of the United States Chamber of Commerce.

Most of the registrants saw for the first time the "Printing—A Future Unlimited"

film produced for the Education Council of the Graphic Arts Industry. Managing director Samuel M. Burt introduced this feature.

The luncheon speaker was Lawrence S. Martin, secretary-manager of the National Association of Frozen Food Packers. "Let's Go First Class" was his topic.

Round-table discussions dealt with self-insured workmen's compensation for association members, the disaster committee activity, handling the contributions, membership bulletins, the cooperation between newspaper publishers and the commercial printers, cooperation between local associations and national associations that are not affiliated and the various reasons why a local association employed an industrial engineer.

Speakers were James L. Jones, Printing Industry of Greater Miami; Henry Henneberg, Printing Industries Association of Los Angeles; Herbert Livesey, National Association of Printing Ink Makers; Noel Rippey, Printing Industries of Philadelphia; Theodore Serrill, Washington Publishers Association; Robert H. Blundred, Screen Process Printing Association, and David Jones, Graphic Arts Association of Wisconsin.

Herbert Livesey, president, chaired second-day sessions for receiving committee reports and discussion of other association business.

Printing Ink Makers To Hold Annual Meeting

The National Association of Printing Ink Makers will hold its 44th annual convention May 19-21 at the Bedford Springs Hotel, Bedford Springs, Pa. At last month's end Herbert Livesey, permanent secretary, reported that more than 200 registrations forecast what may be a new attendance record.

Return on capital investment is the theme for speaker and four-panel treatment starting with a basic session addressed by Morris McKinsey of McKinsey & Co., Inc., New York City, management consultants. Interchemical Corp. president Herbert Woodman will chair this panel. Serving with him are Norman Alexander, president of Sun Chemical Corp.; James Donoho, financial vice-president of American-Marietta Co.; William Brandes, president of California Printing Ink Co., San Francisco, and Martin Kapp, vice-president and treasurer of Superior Printing Ink Co., Inc., New York City.

A review of the economic outlook will be presented by Dr. Ira Ellis, chief economist, E. I. du Pont de Nemours & Co. After his talk a panel of some 15 registrants, representing ink making plants of various sizes and types, will report on the business conditions in their respective fields. Panel discussions of taxes and personnel relations are also slated.

Presentation of the Ault Award for distinguished service advancing the printing ink industry will be featured at the annual banquet on May 21.

Oxford Paper Announces Purchase Of Champion-International Stock

Signing of a contract under which Oxford Paper Co. will purchase all outstanding capital stock of National Geographic Society's wholly-owned subsidiary, Champion-International Co., Lawrence, Mass., was announced last month by Oxford president William H. Chisholm and the society's president, Dr. Melville B. Grosvenor. At the same time it was announced that Oxford had entered into a long-term contract to supply paper for printing the *National Geographic Magazine*.

Champion-International Co., founded in 1901, has been *National Geographic Magazine*'s paper supplier through the past 45 years. National Geographic Society acquired Champion-International in 1946. Oxford Paper Co., now in its 60th year, is a producer of book and magazine papers.



Printing Industry of Illinois recently held its 33rd annual meeting in Chicago. Seen at the meeting are (l. to r.) PII president, John H. Goessele, C. O. Owen & Co.; Rev. Lloyd J. Ogilvie of Winnetka Presbyterian Church; N. B. Jacobson, Huron Press, and PII treasurer, C. J. Farwell, C. J. Farwell Co.

The Graphic Arts Association of Kansas City (Mo.) recently installed new officers for 1958. Seen at the ceremonies are (l. to r.) Burdette Yeo, executive secretary; vice-president, S. D. Goller, Fine Arts Lithographing Co.; president, William R. Brown, Charles E. Brown Printing Co.; treasurer, Charles A. Trout, Heidelberg-Central, Inc.; secretary, Carl Clark, Sr., Clark Printing Co., and W. F. Ashcraft, retiring president who presided at the meeting. Over 200 persons attended the event.



NPTA Names New President At Annual Convention

Ralph Schnitzer, Sr. of Magnolia Paper Co., Houston, Tex., is the National Paper Trade Association's new president succeeding E. J. Petrequin of the Petrequin Paper Co., Cleveland. Mr. Schnitzer's successor as vice-president in charge of wrapping papers is Floyd Blackman of Stone and Forsyth Co., Cambridge, Mass. King Wilkin of Zellerbach Paper



Ralph Schnitzer, Sr.

Paper Co., San Francisco, was reelected vice-president in charge of fine papers. C. E. Canfield of Canfield Paper Co., New York City, continues as treasurer, with J. H. Londergan the executive secretary; A. H. Chamberlain, assistant to the president; J. E. Goodridge, wrapping paper division secretary, and S. O. Styles, fine paper division secretary.

NPTA's 55th annual convention held March 31-April 2 in New York City attracted large attendance including more than 1,000 representatives of paper merchandising houses in the United States and Canada. The list of exhibitors displaying paper, paper products, packaging materials and other related lines hit a new high of 146.

Among the speakers who viewed economic conditions through optimistic eyes was J. R. Kimberly, president of Kimberly-Clark Corp., Neenah, Wis., and the American Paper and Pulp Association. Forecasting an early business recovery, he stressed that "American industry is in good shape to meet ever-increasing demands for all types of goods. There is much we all can do to meet demand, improve efficiency and help the country out of the business dip. I am confident that paper men will make the most of this opportunity."

Mr. Wilkin presided during a session of the Fine Paper Division covering opportunities for reducing costs by using improved materials handling methods. Edmund F. Beuter, operations manager of Zellerbach Paper Co., moderated a panel and general discussion sparked by a color film showing modern mechanical materials handling practices which save time and money. There were actual demonstrations of chisel fork and clamp equipment doing tiering and other handling jobs.

Featured at the Wrapping Paper Division meeting, with Mr. Schnitzer presiding, was a symposium spotlighting pre-packaging as a major market for paper and paper products. Speakers pointed out that suppliers aiming to cash in on this rapidly growing market must work closely with supermarket operators.

As in past years the final event was the annual banquet staged by the Paper Club of New York in Waldorf-Astoria's grand ballroom.

Paper Makers Advertising Association held its 45th annual meeting following a lunch at Hotel Lexington. Strathmore Paper's Bradley E. Stafford was reelected the president. Russell W. Hollingsworth, Riegel Paper Co., was named secretary succeeding George H. Sherwood, Hamilton Paper Co.

Other officers of NPTA are Robert Clark, Old Colony Envelope Co., eastern

vice-president; Tad R. Meyer, Nekoosa-Edwards Paper Co., western vice-president; George M. Robinson of Mohawk Paper Mills, Inc., treasurer. Edson Dunbar, F. T. Burkhardt Co., Holyoke, Mass., was made an honorary life member in recognition of his many years of association service.

Gilbert Moves Eastern Office

Gilbert Paper Co. has moved its eastern office to the Chrysler Building in New York City. Randall H. Decker is the eastern representative.

"Ordinary" typewash is no longer good enough!



Hoe Drum Cylinder Press circa 1830. When operated by hand, it produced 300 impressions per hour. With a steam engine attached, it produced 1,000 impressions per hour.

This modern 2-color automatic press produces 7,000 single color impressions per hour.

Presses are getting faster and faster. Modern metals, plastics, rubber and nylon are now being used to make engravings and electros. New, faster-drying, harder-setting inks are being compounded to keep pace with this progress.

"Ordinary" typewash is no longer good enough.

Today's inks need modern solvents that dissolve hard ink accumulations and produce a bright clean surface, quickly. . . . Today's plate-making materials need modern solvents that are non-damaging and non-marring.

Anchor manufactures many high efficiency solvents designed to help you get more clean customer copies, and formulated to safeguard your health. Choose from the four shown here. Your nearby Anchor Dealer will ship your order or offer free technical advice. Write today!

Clip & Attach To Your Letterhead
Please indicate which products in the right hand panel you would like your Anchor Dealer to ship . . . on a money back guarantee of course.
SIZES: 1 gal. 5 gal. 30 gal. drum 55 gal. drum
(Please indicate size of container next to products selected)
 FREE PRODUCT INFORMATION FREE HEALTH BOOKLET

ANCHOR CHEMICAL CO., INC.
SOLUTIONS FOR GRAPHIC ARTS PROBLEMS
827-837 BERGEN ST. BROOKLYN 38 N.Y.

ANCHOR TYPEWASH

For all Metals, Type, Fountains, etc.

Makes plates and type, foundry-new. Penetrates and completely dissolves toughest hard dried inks. Use it on the finest screens and magnesium too. Dries fast, leaves no oily film. Non-Toxic.

SOLVENT #95 (Non-Inflammable) Plate and Type Cleaner

At last a non-inflammable hard ink remover formulated without deadly carbon tetrachloride or dangerous coal tar solvents. Get all the high solvency of a powerful typewash with this non-inflammable cleaner that meets Fire Department and Insurance requirements. It dries fast—leaves no oily film. Won't harm hands.

ALED PLATE WASH (Die Wash) For Plastic, Nylon and Rubber

Removes hard ink, yet will not swell, crack, pit, dissolve or stiffen plastic, rubber, nylon, or vinyl plates or molds. Has instant effect on "sticky back." Dries fast, leaves no oily film. Permits complete adhesion of silver spray for perfect electros. Non-toxic.

SOLV-A-TON RXA (Extra Strong) Non-Toxic Ink and Paint Remover

Takes the danger and hard labor out of cleaning old plates, fountains, ink knives, etc. No more scrubbing and scraping—the chemicals do the work, even on hard dried metallic inks. Eliminates the use of toxic paint removers. Won't harm hands. Cleans where ordinary solvents fail.

Member of:
National Safety Council
Graphic Arts Industry Association
Graphic Arts Technical Foundation
New York Engraving Printers Assn.
National Association of Photocopying

Gerald Flood Named New Printing Week Chairman

1959 Printing Week

Poster Contest Opens

The 1959 International Printing Week poster contest is now open. Sponsored by the International Association of Printing House Craftsmen, Inc., the contest will result in the selection of a prize-winning poster which will be displayed throughout the United States and Canada. The 1959 Printing Week will be held from Jan. 11 to Jan. 17.

Poster Contest Rules

1. Anyone connected with the graphic arts or allied industries is eligible to enter the contest.
2. Size of the poster is approximately 14x22 or 22x14 inches; a bleed design would trim slightly under these dimensions; a finished layout is acceptable; illustrations limited to line; no halftone screens; limited to two colors.
3. Copy shall include the words "International Printing Week, January 11-17, 1959"; an area designated on the poster for reproduction of the winning 1959 Printing Week Stamp at least double the original size (1x1½ inches); the Craftsmen's emblem in any form; a blank space for imprinting by the local sponsoring group.
4. Entries should be mailed to: 1959 Printing Week Poster Contest, Gerald L. Flood, chairman, 714 Santa Monica Blvd., Santa Monica, Calif.
5. Deadline for entries is June 30, 1958.

6. Three recognized graphic arts industry leaders will judge the contest.

7. First-place winner of the contest will receive a trophy with appropriate inscription. Certificate awards will be made to the other winners as may be determined in number by the 1959 International Printing Week Committee. Presentation of the awards will take place at the International Convention in August at Detroit.

8. All entries become the property of the International Association of Printing House Craftsmen, Inc. Decision of the judges is final.

Paperboard Mill Shuts Down

The Mead Corp. has closed its paperboard mill at Nashville, Tenn., due to economic conditions.

Relaxing with coffee at the Type and Design Workshop sponsored by Dayton Club of Printing House Craftsmen are (l. to r.) Norval Dean, vice-president, Dayton Club; Dillen H. Gaskill, president, Dayton Club; Howard N. King, typographic consultant for Harris-Intertype Corp., who conducted the workshop, and Howard N. Keefe, chairman of the International Craftsmen's Publications Commission



Gerald L. Flood, co-owner of Seward & Flood, commercial printers of Santa Monica, Calif., has been named chairman of International Printing Week by Ferd Voiland, president, International Association of Printing House Craftsmen, which sponsors the yearly event. Mr. Flood is one of the founders of the Santa Monica Bay Craftsmen's Club and he is a charter

member of the Indianapolis Club. He is currently serving as 12th District Representative for the Craftsmen's organization. Mr. Flood is also a member of the International Typographical Union and formerly served two terms as president of the Indiana Typographical Conference.



RIT Printing Students Tour Buffalo, N.Y. Plants

Seventy students and five faculty members of the Printing and Publishing Department at Rochester Institute of Technology visited Buffalo on March 25 as guests of the Printing Industries Association of Western New York, Inc.

The visitors were divided into small groups and were taken on tours of 15 plants. Hosts from these plants joined the students and faculty men at a luncheon and heard Dr. Walter J. Zimmerman of the State Department of Education discuss the advantages and opportunities of vocational teaching.

1959 Printing Week Stamp Contest Rules Announced

For the purpose of stimulating activity and interest in 1959 International Printing Week, the International Association of Printing House Craftsmen is once again sponsoring a Printing Week stamp contest. It is open to anyone engaged in the graphic arts or allied industries. Rules of the contest are given in detail below. The design receiving the first place award will be the official emblem of 1959 Printing Week. The announcement of the winning awards will be made on Aug. 12 at the Craftsmen's convention to be held in Detroit, Aug. 10-13.

Stamp Contest Rules

1. Anyone connected with the graphic arts or allied industries is eligible to enter the contest.
2. Size of stamp is 1x1½ inches; size of finished drawing is 3x3½ inches; drawing must be in black and white—no screens.
3. Design and copy should be appropriate to International Printing Week and should include the words "Printing Week" as well as the dates, January 11-17, 1959.
4. Entries should be mailed to: 1959 Printing Week Stamp Contest, Gerald L. Flood, chairman, 714 Santa Monica Blvd., Santa Monica, Calif.
5. Deadline for entries is June 30, 1958.

6. Three recognized printing industry leaders will judge the contest.

7. First-place winner of the contest will receive a trophy with appropriate inscription. Certificate awards will be made to other winners as may be determined by the 1959 International Printing Week Committee. Presentation of the awards will take place at the International convention in Detroit.

8. All entries become the property of the International Association of Printing House Craftsmen, Inc. Decision of the judges is final.

IAES Reports On Duplicate Platemaking Research

The Research and Development Committee of the International Association of Electrotypes and Stereotypers has begun distribution of preliminary reports on ten research projects covering all phases of duplicate platemaking operations.

Project areas are casting, plating, blocking, molding, finishing, routing, stereotyping, rubber and plastic plates, plate makeready treatment and new developments which include electroplastic, nylon, photopolymer and other plates. Later reports will contain revisions, additions and more extensive treatment of each subject.

The reports are not for sale. They go to IAES members only except for exchange with co-operating research groups and trade organizations.

Walter T. Flower, Flower Steel Electrotype Co., New York City, is chairman of the committee.

process

color

plate

company



Gerald Flood Named New Printing Week Chairman

1959 Printing Week Poster Contest Opens

The 1959 International Printing Week poster contest is now open. Sponsored by the International Association of Printing House Craftsmen, Inc., the contest will result in the selection of a prize-winning poster which will be displayed throughout the United States and Canada. The 1959 Printing Week will be held from Jan. 11 to Jan. 17.

Poster Contest Rules

1. Anyone connected with the graphic arts or allied industries is eligible to enter the contest.
2. Size of the poster is approximately 14x22 or 22x14 inches; a bleed design would trim slightly under these dimensions; a finished layout is acceptable; illustrations limited to line; no halftone screens; limited to two colors.
3. Copy shall include the words "International Printing Week, January 11-17, 1959"; an area designated on the poster for reproduction of the winning 1959 Printing Week Stamp at least double the original size (1x1½ inches); the Craftsmen's emblem in any form; a blank space for imprinting by the local sponsoring group.
4. Entries should be mailed to: 1959 Printing Week Poster Contest, Gerald L. Flood, chairman, 714 Santa Monica Blvd., Santa Monica, Calif.
5. Deadline for entries is June 30, 1958.
6. Three recognized graphic arts industry leaders will judge the contest.
7. First-place winner of the contest will receive a trophy with appropriate inscription. Certificate awards will be made to the other winners as may be determined in number by the 1959 International Printing Week Committee. Presentation of the awards will take place at the International Convention in August at Detroit.
8. All entries become the property of the International Association of Printing House Craftsmen, Inc. Decision of the judges is final.

Paperboard Mill Shuts Down

The Mead Corp. has closed its paperboard mill at Nashville, Tenn., due to economic conditions.

Relaxing with coffee at the Type and Design Workshop sponsored by Dayton Club of Printing House Craftsmen are (l. to r.) Norval Dean, vice-president, Dayton Club; Dillen H. Gaskill, president, Dayton Club; Howard N. King, typographic consultant for Harris-Intertype Corp., who conducted the workshop, and Howard N. Keefe, chairman of the International Craftsmen's Publications Commission



Gerald L. Flood, co-owner of Seward & Flood, commercial printers of Santa Monica, Calif., has been named chairman of International Printing Week by Ferd Voiland, president, International Association of Printing House Craftsmen, which sponsors the yearly event. Mr. Flood is one of the founders of the Santa Monica Bay Craftsmen's Club and he is a charter

member of the Indianapolis Club. He is currently serving as 12th District Representative for the Craftsmen's organization. Mr. Flood is also a member of the International Typographical Union and formerly served two terms as president of the Indiana Typographical Conference.



RIT Printing Students Tour Buffalo, N.Y. Plants

Seventy students and five faculty members of the Printing and Publishing Department at Rochester Institute of Technology visited Buffalo on March 25 as guests of the Printing Industries Association of Western New York, Inc.

The visitors were divided into small groups and were taken on tours of 15 plants. Hosts from these plants joined the students and faculty men at a luncheon and heard Dr. Walter J. Zimmerman of the State Department of Education discuss the advantages and opportunities of vocational teaching.

1959 Printing Week Stamp Contest Rules Announced

For the purpose of stimulating activity and interest in 1959 International Printing Week, the International Association of Printing House Craftsmen is once again sponsoring a Printing Week stamp contest. It is open to anyone engaged in the graphic arts or allied industries. Rules of the contest are given in detail below. The design receiving the first place award will be the official emblem of 1959 Printing Week. The announcement of the winning awards will be made on Aug. 12 at the Craftsmen's convention to be held in Detroit, Aug. 10-13.

Stamp Contest Rules

1. Anyone connected with the graphic arts or allied industries is eligible to enter the contest.
2. Size of stamp is 1x1½ inches; size of finished drawing is 3x3½ inches; drawing must be in black and white—no screens.
3. Design and copy should be appropriate to International Printing Week and should include the words "Printing Week" as well as the dates, January 11-17, 1959.
4. Entries should be mailed to: 1959 Printing Week Stamp Contest, Gerald L. Flood, chairman, 714 Santa Monica Blvd., Santa Monica, Calif.
5. Deadline for entries is June 30, 1958.
6. Three recognized printing industry leaders will judge the contest.
7. First-place winner of the contest will receive a trophy with appropriate inscription. Certificate awards will be made to other winners as may be determined by the 1959 International Printing Week Committee. Presentation of the awards will take place at the International convention in Detroit.
8. All entries become the property of the International Association of Printing House Craftsmen, Inc. Decision of the judges is final.

IAES Reports On Duplicate Platemaking Research

The Research and Development Committee of the International Association of Electrotypers and Stereotypers has begun distribution of preliminary reports on ten research projects covering all phases of duplicate platemaking operations.

Project areas are casting, plating, blocking, molding, finishing, routing, stereotyping, rubber and plastic plates, plate makeready treatment and new developments which include electroplastic, nylon, photopolymer and other plates. Later reports will contain revisions, additions and more extensive treatment of each subject.

The reports are not for sale. They go to IAES members only except for exchange with cooperating research groups and trade organizations.

Walter T. Flower, Flower Steel Electrotype Co., New York City, is chairman of the committee.

process

color

image

company

Now...

AT 1200 WEST MONROE STREET



42,000 square feet of floor space occupied exclusively for the manufacture of printing plates for offset, letterpress, and flexography . . .



This group of Process Color Plate specialists, with an average of over 30 years experience in the printing platemaking industry, is ready to solve plate production problems.

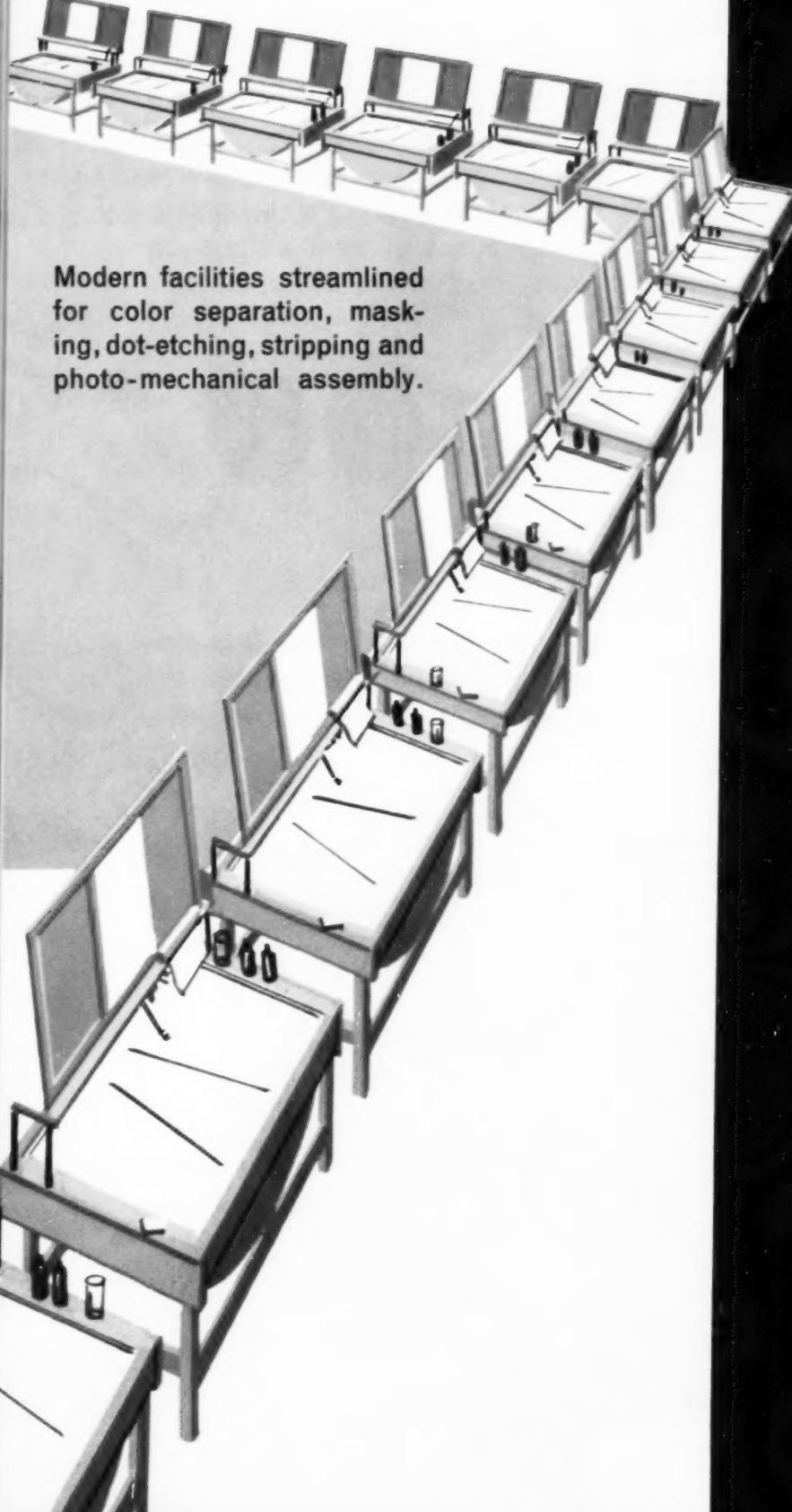
PROCESS COLOR PLATE COMPANY

DAY AND NITE SERVICE

Offset...



Two 48-inch screens, 150-line and 133-line, accommodate the "big" jobs . . . a 36-inch screen, 250-line, is used for projection or extra fine reproduction. Projected positives obtainable up to 84 inches.



**Modern facilities streamlined
for color separation, masking,
dot-etching, stripping and
photo-mechanical assembly.**



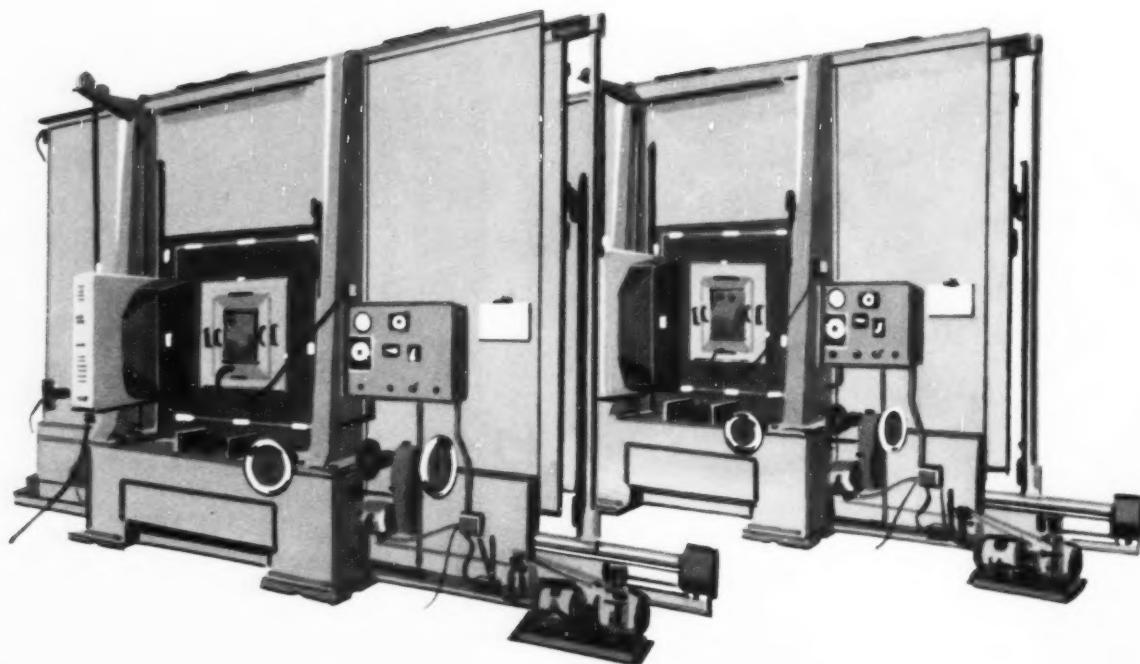
Step-and-Repeat...



Multiple negatives made accurately and economically greatly reduce the cost of press plates bearing large masses of small units such as stamps, labels, seals, etc.



76-inch photo-composing machines will handle capably the largest and most difficult plate jobs.



Proofing...

Full-color proofs up to 36",
or actual production press
proofing up to 23x29 inches.



Economical quantity proofing
for preliminary requirements,
testing, or sales meetings, etc.

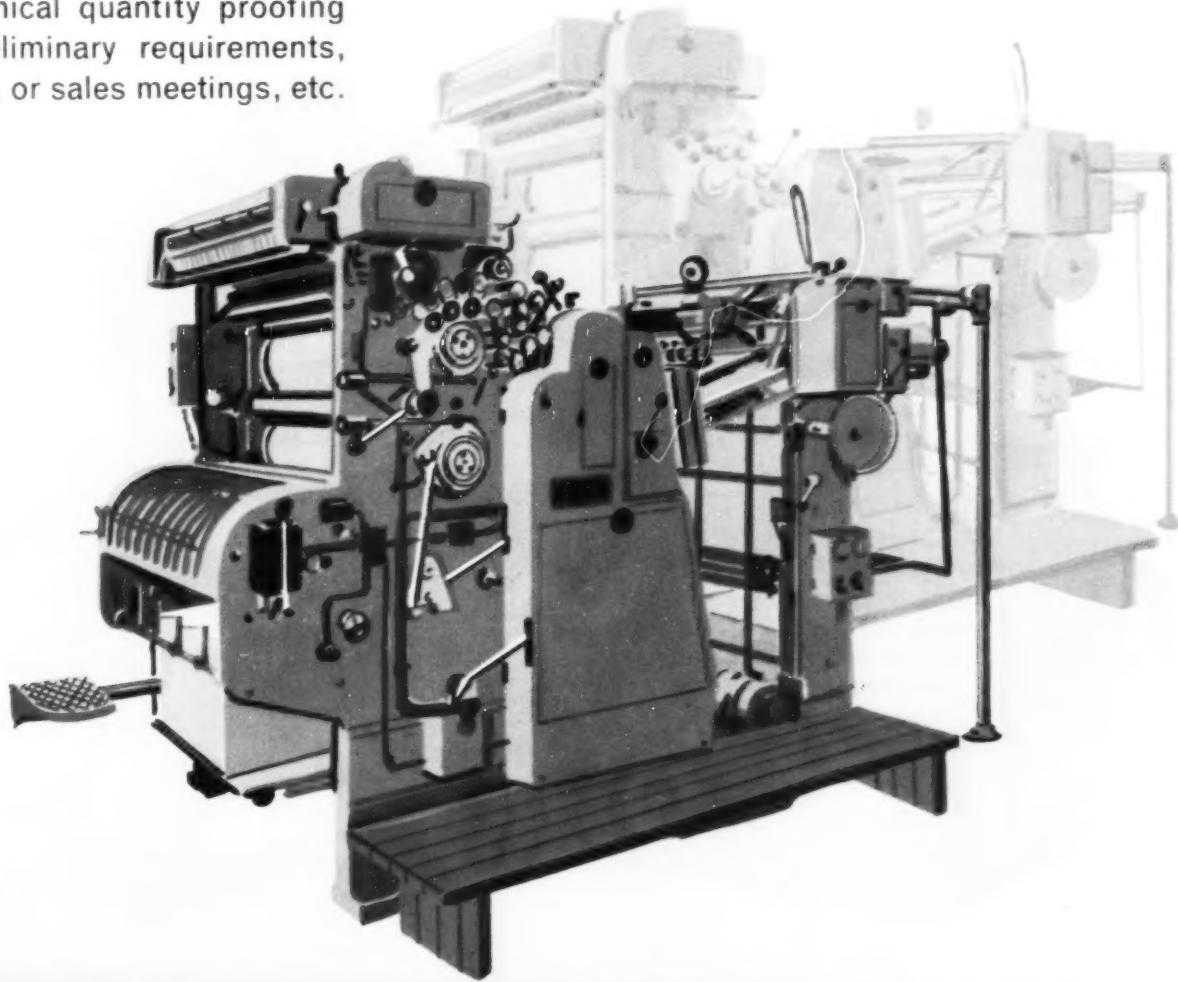
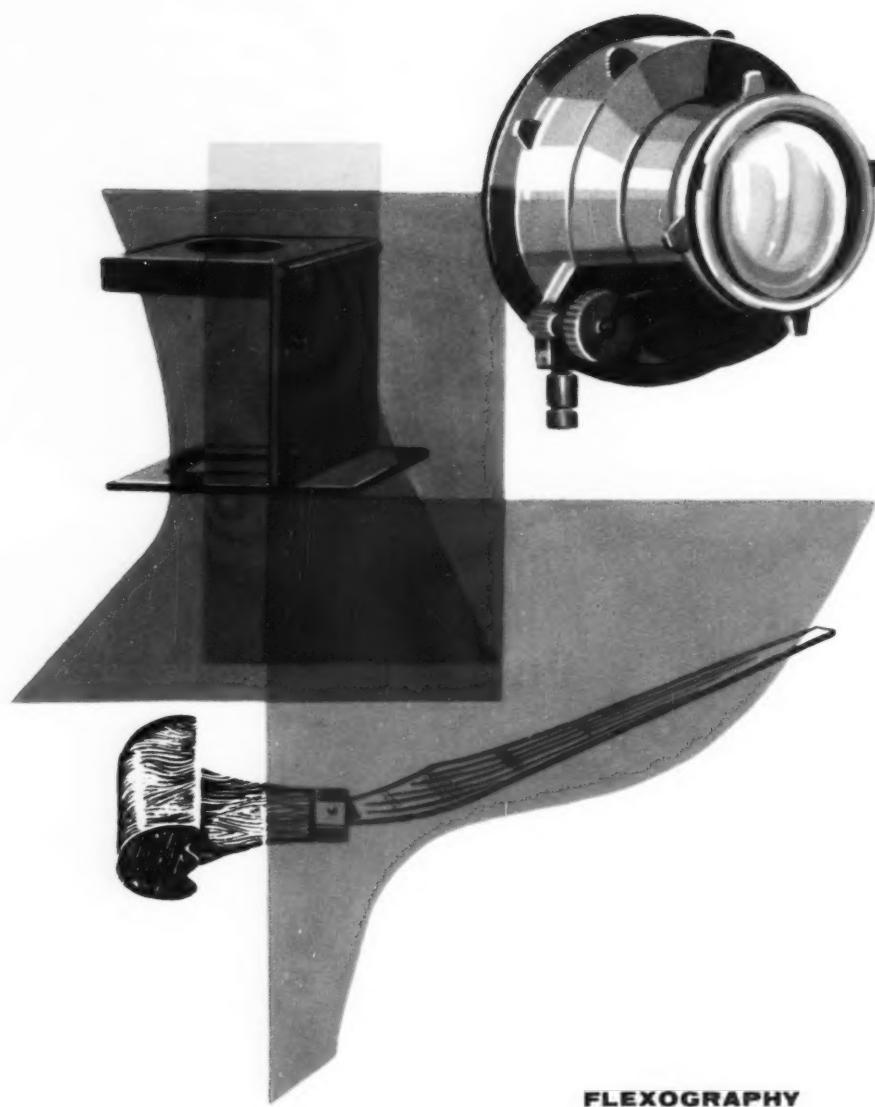
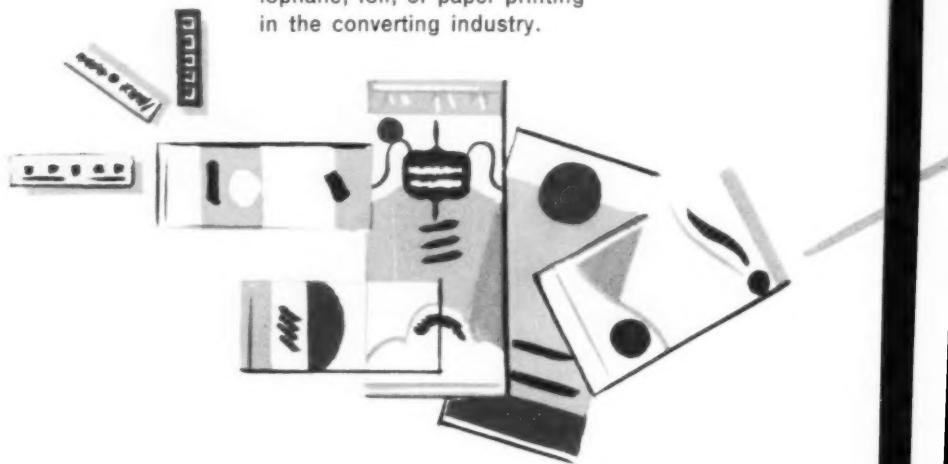


Photo-Engraving...



FLEXOGRAPHY

Shoulder-free patterns for cellophane, foil, or paper printing in the converting industry.



IN ALL OF ITS PHASES



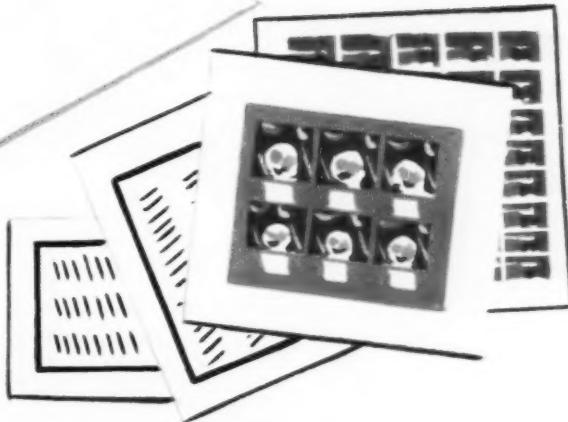
PACKAGING

Deep, clean engravings from the Dow-etch technique are perfect for cartons and closures.



PUBLICATIONS

Four-color process engravings, line and halftone for advertisers and trade publications—all to publishers' requirements.



LABEL AND COMMERCIAL

Step-and-Repeat engravings cut costs of makeready on label work. Dow-etch engravings are economical for commercial printing plates.



ART AND DESIGN

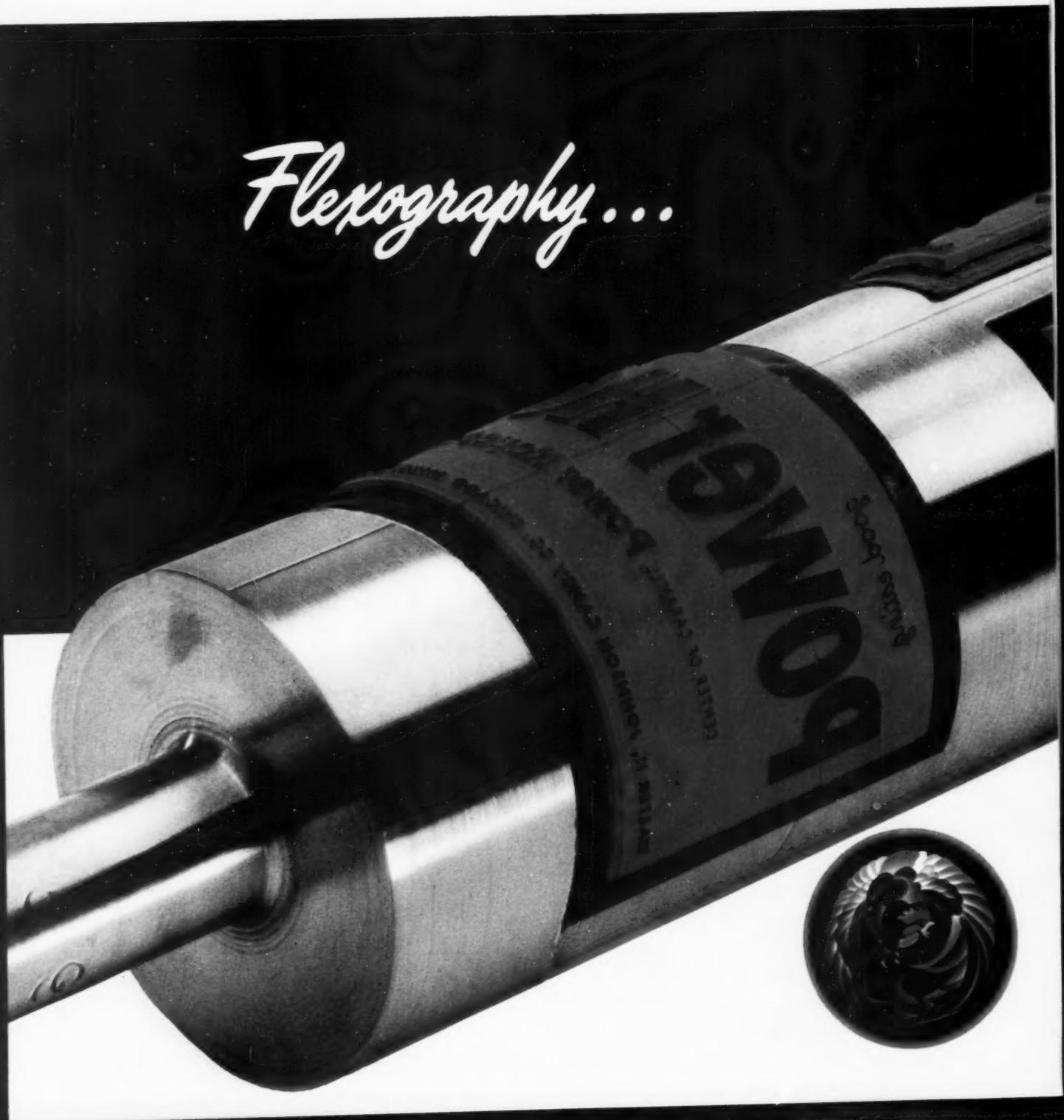


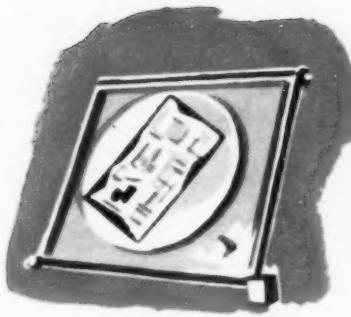
COMPOSITION



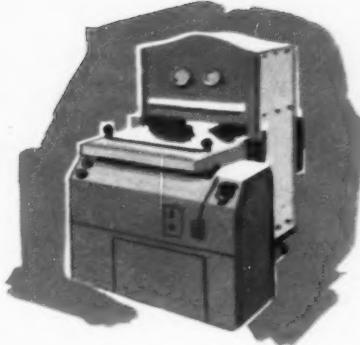
SHOULDERLESS ETCHING

Flexography...

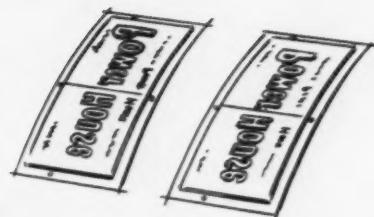




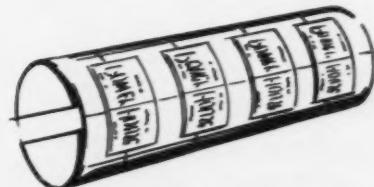
EXTRA DEPTH



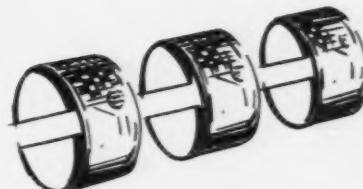
MOLDING



Precision molded, pre-madeready adhesive-backed "stick-ons."



Curved sleeve "unit mounting" preserves complete cylinder register for economical re-runs.



Individual brass-backed, pre-curved plates for tension-band mounting; ideal for combination runs and quick changes.



Tension-band system for positive fastening of metal-backed plates and sleeves to smooth cylinders.



Continuous, "over-all" design plates permanently registered and vulcanized to your cylinders for seamless printing of backgrounds, textures, etc.

Our really complete flexographic plate service provides correctly compensated art, modern deep, shoulderless engraving by the Dow process, and accurate rubber plates, engineered to meet your own requirements.



Process Color Plate Company

ESTABLISHED 1931

1200 W. MONROE ST., CHICAGO 7, ILLINOIS

U.S. Public Printer Discusses Future Of Lithography

(Concluded from page 75)

with responsibility for all offset functions and operations transferred from four other divisions and vested in a superintendent of offset. The reorganization has already proved that it is bringing increased efficiency and production through the single, centralized responsibility and the elimination of complexities in the organizational setup.

I have gone on record to the commercial printing industry, to the Joint Committee on Printing, and to our own people that I do not intend to expand the GPO's over-all printing facilities. In other words, I have made up my mind to remove obsolete equipment of equal capacity for every new offset press installed. I want to repeat that once more.

We now have 40 offset presses and four offset cameras. We process 200 or more plates a day, mostly in 42x58 and 36x48-inch sheet sizes. Last year, we ran 272,000,000 impressions from 32,000 plates. Now we are running 1,500,000 offset impressions daily on two shifts.

I think that the Letterpress Division heads who have been freed of any responsibility for offset are doing a better, more intensive job in their own fields. They, too, have better and faster equipment. Their older presses have been taken out and the Letterpress Division has been modernized in the same manner as other departments of the GPO.

In four years of unified control, there has been a complete reorganization and rearrangement of component sections. Now all phases of offset work, in greatly increased volume and variety, are processed in a single division, complete from the receipt and the preparation of copy through the photographing, platemaking, presswork, and filing of negatives. To accomplish this, the division is subdivided into several coordinated sections, providing a flexibility that permits a smooth and rapid flow of work.

The lithographic industry cannot afford to stand still. We realize this fact in the Government Printing Office and are always on the alert for improvements. For some time we have been engaged in a series of tests with the objective of perfecting a platemaking process that eliminates mechanical graining, coating, and swirling—a complete chemical treatment of mill-finish metal right up to the point of development. We have successfully made a run of 187,000 with a 23x36-inch test surface plate, and we have satisfactorily removed the old images and reprocessed the plates. When we have completed these experiments, information will be given to the industry which, I believe, will mark a great money-saving and time-saving advance in lithographic platemaking work.

It is very important that the GPO realize all possible economies in order to maintain our pricing schedule in the face of wage increases that have been granted to employees during the past four years. We have saved a lot of money during the same period—more than a million dollars annually—through setting up of a business-type budget, transfer of some intermediate shift employees to day work, and other innovations. These savings led to the return to the Treasury of \$13-million of working capital and a five per cent reduction in our scale of prices.

Offset has made a major contribution to the economies that we have realized. A large part of that \$13-million that went back to the Treasury has come from the speedier offset production, reduced need for typesetting for reprints, reduction of type and plate storage, saving of type metal, better utilization of storage areas, and from the many other advantages that lithography offers.

The training of workers for all divisions of the GPO is a continuing process. An economist in the Labor Department estimates that by 1965, in the long pull, there will be a million workers in the graphic arts industry. That means we have to train 140,000 persons during the next eight years, of whom 85,000 will have to be skilled craftsmen. That is a lot of training, and a real challenge for all of us who are interested in the progress of our great industry. The Government Printing Office will do its share.

What do some other authorities think of the future of printing and lithography? Well, the McGraw-Hill Co. recently ran a full-page newspaper ad describing 1954 as the year that advertising helped to kill

a business recession, saying that it can be done again by advertising and other selling methods. Granted that a large piece of the national advertising budget is being spent on TV and other media, when I think of advertising I think of printing and lithography. And so do most people, including those with things to sell. Lithography will get a large share of any increased advertising budget.

Lithography is the work of many people whose knowledge has been put into a common pool from which all can draw. Everybody in the industry should be putting something into the pot, be it little or much. Not many years ago, the contribution of the pioneers in the lithographic art were often revolutionary. Now that the foundations of the structure are firm and secure, there is, perhaps, less chance for us to get into history. But we can take what has been given us and keep the machinery shining and efficient. We can keep it tuned up and adjusted to the requirements of a world increasingly in need of our product.

We must let the users of printing know what this great industry has to offer, to make them aware of our past, of our present capacity for service, and of our potential in the future. We must awaken in our own group of associations, both as individuals and as a body, a truer evaluation of ourselves which, in turn, may inspire us to even greater effort. Another objective is to draw closer to others in the industry who share our interests and aims.

All these rewards will come to us when we realize that programs for progress for, of, and within the graphic arts already exist in local and national organizations that are entitled to our support.

Both the Dayton, Ohio, and York, Pa., plants of the Standard Register Co. were first place winners in the National Safety Council's Printing and Publishing Safety Contest for 1957. Kenneth P. Morse (left), executive vice-president and general manager of Standard Register, holds the York plant's award with Harry C. Heider (center), manager of the York plant, as I. G. Ostendorf (right), Dayton safety director, looks on. The plaque won by the Standard Dayton plant is seen on the wall at right



Letters Of Congratulations Pour In

(Continued from page 81)

tion, but it has also been sent out in a most attractive form. The many articles as well as the tips and announcements of new products as they first became available have been most valuable to me in my business.

—George W. Alt, Jr., president, Eastern Business Forms, Inc., Chestertown, Md.

Learn More From Inland Printer Pages Than From Any Textbook

I saw my first issue of THE INLAND PRINTER in 1918 when I was an apprentice on the *Genoa Republican*. Mr. C. D. Schoonmaker, the owner, told me I could learn more from studying the pages of THE INLAND PRINTER than from any textbook. I became a student of the Specimen Review pages. It was a great thrill when I met J. L. Frazier later and got to know him. I have found that he is a real craftsman, proud of the traditions and high standards of his craft. THE INLAND PRINTER was a living champion of these high ideals.

Later I began to appreciate articles on plant efficiency, on human relations, new methods and machinery. THE INLAND PRINTER is in good hands today carrying on the fight for high ideals in printing, never swayed by fads or cheap substitutes.

—Edward H. Christensen, vice-president in charge of operations, Central Typesetting & Electrotyping Co., Chicago

Take Pride In Reputation

Our sincere congratulations to THE INLAND PRINTER on the occasion of its 75th Anniversary. We believe you can take great pride in the reputation THE INLAND PRINTER has established over its many years of serving the graphic arts industry, making it one of the most highly respected publications in its field.

The faithful readers your magazine has maintained in our plant and in others with similar interests can only be the result of an intelligent and forward-looking publishing policy, keeping THE INLAND PRINTER abreast of new developments in our field and in a position to advise and counsel its readers on matters of interest.

Thanks for past services and best wishes for the future.

—George E. Sheer, vice-president and general manager, McCall Corp., Dayton, Ohio

So Much Of Value To Be Found

To have dispensed the priceless ingredient of valuable information and service to the graphic arts field consistently over these 75 years certainly adds the supreme authority to the statement on your letter-

head which says "Leading Publication in the World of Offset-Letterpress Printing."

We find so much of value between the covers of each issue, both on the management side and in the plant areas, that it is difficult to pick out any features that are outstanding in comparison with others. In our particular segment of the graphic arts service we are interested in the Specimen Review and the Typographic Scoreboard, but even to pinpoint mention of these departments should not detract from the many other features of regular and intense interest.

All of us here wish you many, many further years of superb coverage of the vital statistics of graphic arts progress.

—W. E. Trevett, Cooper & Beatty Ltd., Toronto, Ont., Can.

Tribute Paid To Porter By Printers Supplymen

The Printers Supplymen's Guild of Chicago paid tribute to Harry A. Porter, nationally-known graphic arts personality, by honoring him at the organization's annual testimonial dinner in Chicago last month. Notable personalities and friends of Mr. Porter from all over the country gathered at this special occasion. Testimonial letters paying tribute to Mr. Porter were bound into a volume and presented to him.

The highlight of the evening was the presentation of a check for \$1,413. The check was given to the Education Council of the Graphic Arts Industry in Mr. Porter's name.

Harry A. Porter at testimonial dinner given in his honor by Printers Supplymen's Guild of Chicago



Most Complete In Graphic Arts

I can truthfully say that THE INLAND PRINTER is the most complete magazine in the graphic arts field and covers a wider area of interest than perhaps any of the others. I would like to be one of the first to congratulate the whole organization on the first 75 years. That is quite a record for a trade publication!

—Chas. F. King, president, Calvert Lithographing Co., Detroit

Always Something Of Interest To Both Small And Large Plant

Our congratulations go to you on your 75th Anniversary. Your magazine is always chock-full of valuable information and I have always considered it as a Bible to the printing industry. There isn't a single printer or compositor in our establishment who does not read at least part of the magazine every issue. We always clip out the most important articles which are of help to us and have them pasted into a scrapbook and cataloged so we can refer to them easily.

I believe every printer in the country should use your publication as there is always something of interest to the small plant as well as the large one. Many years of continued success.

—Walter Worzalla, general manager of Worzalla Publishing Co., Stevens Point, Wis.

Reader's Bible Over 45 Years

THE INLAND PRINTER has been my Bible for over 45 years. I can think of nothing worse than a month to come and go without this publication. It has been a great help to me over the years and I hope it will continue for time without end.

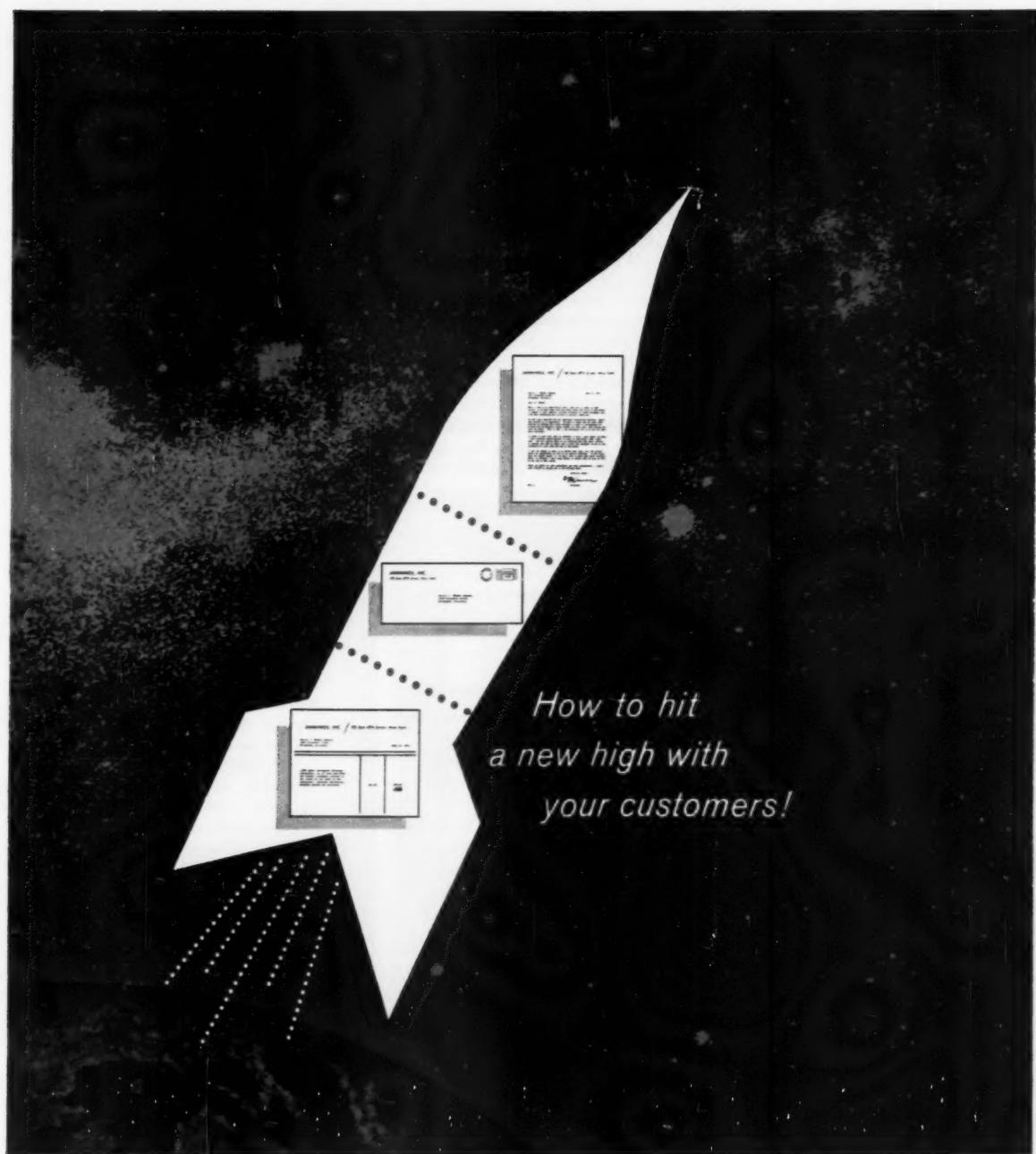
—A. Gordon Ruiter, superintendent of letterpress division, Forbes Lithograph Mfg. Co., Boston

Possession At Premium

It is both a privilege and a pleasure to extend congratulations on this momentous occasion. My personal acquaintance with THE INLAND PRINTER dates back to 1913. During these years I have been exposed to a great number of graphic arts publications but none has ever achieved the prestige and reader acceptance accorded THE INLAND PRINTER.

For the more than 25 years our firm had been established we have been regular subscribers. Every copy receives wide circulation and readership among our personnel. Often times possession is at a premium. From its pages we have gathered much valuable information pertaining to

(Continued on page 142)



...with **EAGLE-A TROJAN BOND**

To rate high with your customers — and send printing sales way up — suggest *matched* letterheads, invoices and envelopes on Eagle-A Trojan Bond! Your customers will like the sparkling appearance of *all* their business stationery on Trojan Bond . . . the good typing and erasure qualities of this fine 25% cotton fiber sheet, too. And you'll like the way Trojan Bond performs on your presses. Comes in a brilliant blue white and a choice of colors and finishes . . . in standard substance weights and press sizes and envelopes to match. Write for a sample portfolio. *Other papers available in the Eagle-A Trojan line: Eagle-A Trojan Record-Ledger, Eagle-A Trojan Onion Skin.*

EAGLE-A PAPERS



AMERICAN WRITING PAPER CORPORATION, HOLYOKE, MASS., Makers of Eagle-A Coupon Bond and other Bonds, Onion Skins, Manifolds, Ledgers, Bristols, Texts, Covers, Boxed Typewriter Papers and Special Papers • Better papers are made with Cotton Fiber

Anniversary Greetings From Friends All Over World

(Continued from page 140)

systems, costs, procedure, products and, of course, general news of the industry. Many of these items we have applied to our operation with profitable results. We are confident the future will see THE INLAND PRINTER rise to even greater heights as the voice of the graphic arts.

—W. H. Griffin, president, Griffin Brothers, San Francisco

Bound Volumes For 1909 Serve As Crystal Ball

Our bound volumes of THE INLAND PRINTER for 1909 have been referred to on occasion when trying to use the crystal ball in anticipating the trend in new typesetting equipment—which particular new machine to do the job. We read the current issues of THE INLAND PRINTER for the same reason—since photosetting is here to stay, to determine which new machine is the best. Your magazine certainly gives all a fair and impartial coverage.

Your reports of the trade associations, especially the Craftsman movement, are more than appreciated. All of our supervisory personnel are members of the Montreal Club of Printing House Craftsmen and when one of our mailing pieces (firm-wise and craftsman-wise) enjoys a spot in Specimen Review, we're delighted.

—E. Schroeder, McLean Brothers Ltd. of Montreal, Can.

Hope To Celebrate 100th Year

This year will mark my 43rd year in the printing industry and that is just how long members of our firm have been subscribers to THE INLAND PRINTER. From the time that J. L. Frazier was editor up to the present we always have had a personal friendship for the individuals connected with THE INLAND PRINTER. It is the one magazine we keep a scrapbook of for future references that have proved invaluable. Our congratulations on your 75th Anniversary and I hope that we both will be here to celebrate your 100th.

—Alfred M. May, Alfred M. May Co., Cincinnati

Teaching Aid For Many Years

I believe I am safe in saying that members of my family have been subscribing to THE INLAND PRINTER from its inception. I know I have been a subscriber for more than 30 years. I have used THE INLAND PRINTER as an aid to teaching for the past 20 years and we are still using it. Many of my present and former students are subscribing to your valuable magazine. I can well remember when I was a young man taking out the chapters on presswork, machine composition and on newspaper makeup. I had these bound

together and used them in later years for instructional purposes.

—Charles E. Kennedy, secretary, Southern Graphic Arts Association, Nashville, Tenn.

Service To Printing Education

It certainly is a pleasure to congratulate THE INLAND PRINTER on its 75th Anniversary. For more than 30 years I have been engaged in the teaching of printing and I am delighted to tell you that because of its progressive, ahead of the times content, its attitude and service toward printing education, and all other aspects of the printing industry, THE INLAND PRINTER will always be a must on my desk.

—John G. Henderson, Printing Department, Washburne Trade School, Chicago

Promotes Good Printing As Art

This must be my 40th year as an INLAND PRINTER subscriber. You have done a splendid job especially in the promotion of good printing and in your continuous insistence that printing is an art.

—William Feather, William Feather Co., Cleveland

Printers Of India Wonderstruck By Stories On Mass Production

For the last 30 years we have been subscribing to THE INLAND PRINTER and we feel really proud to have it on our desk. During all these years it has helped us in many ways. The Proofroom, the Pressroom and the Composing Room are the prominent features we make use of in our day-to-day working. The Specimen Review department helps our art department considerably in getting up-to-date ideas.

The printing industry in India is not as advanced as it is in the U.S.A. Naturally,

Carl H. Westman (l.), chairman, board of directors, Printing Industry of Greater Miami (Fla.), Inc., presents honorary plaque to A. B. Carter, Sr., former president of the association at the group's annual meeting for election of officers



we are wonderstruck when we read in your leading articles the various ways of mass and quality production and the huge mechanized equipment engaged in it. However, we do read such articles with great interest with the view in mind that we in India have to achieve the same standard in the near future. We should not lag behind the progressive world.

We wish you increasing success and prosperity in the years to come.

—Kirloskar Press, Kirloskarvadi, Dist. S. Satara, India

Vocational Bible And Handbook Since Typographical Salad Days

Ever since my salad days in typography THE INLAND PRINTER has been my vocational Bible and handbook. I've been a subscriber for many years. I yearned some day to see my handiwork in the Specimen Review department. That dream has come true on a number of occasions. Thanks!

You're maintaining the standards of excellence of your illustrious predecessors: McQuilkin, Tresize and my special friend and editor-emeritus, J. L. Frazier.

I get a wholesome reaction as I now and then go through old bound volumes I have dating back before the turn of the century. Continued success and congratulations on this three-quarter century of fruitful endeavor.

—Paul O. Giese, Adcrafters Inc., Portland, Ore.

Toast From Subscriber Of Natal, South Africa

My keen interest in THE INLAND PRINTER with its excellent editorials and cooperative advertisers prompted me to take out a personal subscription which has continued ever since I was introduced to the magazine through the library of the Natal Technical College.

Constantly, through the medium of the Society of Industrial Artists, I advise the younger members of the printing and advertising professions here in Durban of the invaluable aid given by the articles which are appearing month by month. I would also like to mention another person who is spreading THE INLAND PRINTER gospel in this hemisphere. He is Mr. O. Frewin of Middelburg in the Transvaal—the grand old man of printing in South Africa. Despite his 80 odd years he is still as keen as mustard in the production of good printing.

I cannot speak too highly of the grand way in which THE INLAND PRINTER appeals to all connected with the printing and graphic arts industries. Let me, therefore, raise my glass and toast THE INLAND PRINTER on its 75th Anniversary, not forgetting the skill of all those con-

cerned in its production. Long may the *IP* reign.

—John W. Guy, advertising manager, Natal Building Society, Durban, Natal, South Africa

33-Year Constant Reader Since Cutting Eyeteeth

I sincerely congratulate THE INLAND PRINTER for a splendid 75 years of achievement. I cut my eyeteeth on THE INLAND PRINTER some 33 years ago and have been a constant reader ever since.

One of my first experiences with the services rendered by your organization was a letter which I still have from J. L. Frazier, then editor, replying to my request, "What can I do to become a top-flight typographer?" It advised work and study and read *all* the good trade journals. I have followed that advice and have found it pays off. I owe a great deal to the items and ideas put forward in THE INLAND PRINTER.

Best wishes that the next 75 years will accomplish as much for your success in contributing so immeasurably to the advancement of the graphic arts as the first 75 have.

—Louis F. Madden, production manager, Spencer-Walker Press, Inc., Columbus, Ohio

Attractive, Readable, Thorough

After having tried them all I still think that THE INLAND PRINTER is the outstanding trade publication of the graphic arts—the most attractive and most readable and certainly the most thorough in its coverage of the industry. You can be proud of the fact that it is recognized as the leader in its field.

—Ovid H. Bell, Ovid Bell Press, Inc., Fulton, Mo.

Longevity That Is Earned

Let me congratulate you on your 75th Anniversary. Such longevity can only be earned as you have earned it, by keeping your subscribers constantly in mind, offering well written up-to-date information for all phases of the industry, and all levels of management.

Personally, I am most grateful for the help THE INLAND PRINTER gave me some 40 years ago when I was a young cub starting out on a printing career. I have never failed to recommend it to others.

—Harry M. Fritz, president, William G. Johnston Co., Pittsburgh

More Useful With More Business

Some 40 years ago when I first entered the printing business with a very small one-man shop, one of the first things done was to subscribe to THE INLAND PRINTER. For many years this was the only trade periodical that we received and through

the years we have secured many helpful ideas and suggestions from the magazine.

As our business grew we found increasing use for THE INLAND PRINTER and there has not been a single month's issue which we have not received during all these years since we started business. We certainly would not want to be without THE INLAND PRINTER with its regular visits to our organization. May we extend our best wishes on the attainment of your 75th Anniversary and we hope you will be coming in the mail to us many more years.

—Herbert H. Provence, president, Provence-Jarrard Co., Inc., Greenville, S.C.

Changed World Of AD 2033 Still To Find IP Leading Publication

Very few issues of *IP* have escaped my notice in nearly half a century. The results of our acquaintance through these years have proved beneficial to me as a designer and I am sure they have also to many other *IP* readers who are engaged in the myriad aspects of printing.

My interest in freely drawn letters goes back to the time when I found the work of one McQuilkin featured in THE INLAND PRINTER. That was over 45 years ago. For more than 35 years I've enjoyed JL's friendly interest. I'm proud to have

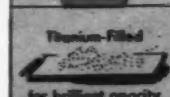
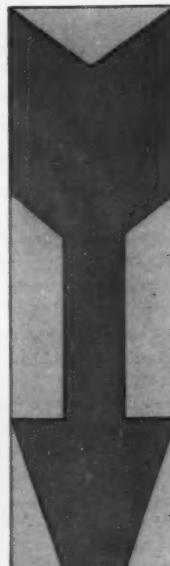
(Continued on page 144)

FLECOPEAK BOND



where opacity is important

High opacity in this brilliant titanium-filled sheet means sparkling appearance and saving in mailing weight of up to 20% when utilized instead of heavier non-opacified sheets. Best for forms, rate books, mailing pieces. Made from 100% bleached chemical wood pulp. Flecopake performs beautifully on offset, offset duplicator, or letterpress equipment as result of dual-purpose finish. Lightweight companion sheets include Alpenopake Bond, Alpena Manifold, and Fletcher Manifold. For sample booklet address Dept. 5.



FLETCHER

FLETCHER PAPER CO., 20 N. Wacker, Chicago 6, Ill.



Subscribers Generous With 75th Anniversary Wishes And Praise

(Continued from page 143)

done several covers on his order. I always look forward to his Specimen Review and am especially happy when something of mine is included.

My sincere congratulations on the long and useful life of THE INLAND PRINTER and the staff that produces it. My prediction is that AD 2033 will find the *IP* still the leading publication in the world of whatever changes the 75 years will have brought to the printing industry.

—Raymond F. DaBoll, Newark, Ark.

Vital Information Supplied Through Turmoil, Change

The 75 years of service THE INLAND PRINTER has offered to the graphic arts industry have been in a vitally significant period of turmoil and change. Throughout it all THE INLAND PRINTER is the one clear voice to which students and scholars can turn for information.

Reflecting not only the business changes in our industry, THE INLAND PRINTER has documented the contributions of the large as well as small printers, the achievements of those widely known, as well as the successes and attempts of the quiet, little people in the industry. Thus it has supplied vital information on both the woof and the warp of the fabric which is the graphic arts industry in America.

I am sure that as you look back across the 75 years of your history there is a justifiable pride in knowing that you have contributed to the growth of the graphic arts industry which supplies man's most vital need—knowledge.

—Clifford L. Helbert, manager of Marquette University Press, Milwaukee

Of Inestimable Help Many Years

THE INLAND PRINTER has always been a source of inspiration to us because of the nature and content of the articles and the opinions contained in each issue. There is no question in our minds that the content of THE INLAND PRINTER for over 35 years has been of inestimable help to us in our work in the graphic arts industry.

—Fred W. Hoch, Fred W. Hoch Associates, Inc., New York City

Ideas For Newspaper Operation

In my 49 years as a newspaper publisher I feel that THE INLAND PRINTER has been an invaluable source of information and ideas for improving my newspaper operations. Your fine publication has also been read by my shop employees and has aided them in many ways to improve production in our shop.

It is indeed a pleasure to extend congratulations to THE INLAND PRINTER on

its 75th Anniversary. May it live and continue to serve the industry for many years to come.

—Roy Clippinger, president, the Carmi Times Publishing Co., Carmi, Ill.

More Time In Swivel Chair, More Time For Enjoying IP

If my memory serves me correctly, I have been reading THE INLAND PRINTER for about 40 of its 75 years. By this time we should be entitled to a stock dividend, maybe. We have been receiving dividends each month as our copy arrived. Your "mag" has been an inspiration, especially in the early days when I was pounding the sidewalks looking for orders. Now that I spend most of my time in a swivel chair, I have more time to enjoy *IP*.

In the early days the articles on selling printing were most profitable. Now I am interested in all phases of the industry from sales to shipping, and I find something of value in each issue. We wouldn't want to get along without THE INLAND PRINTER.

—Floyd M. Downs, Bebout & Downs, Inc., Cleveland

High Standards Of Excellence

In the course of time there is certain to accrue an impression outstanding over all else of its kind. Such an impression in my business course, which covers some three score years, is made by THE INLAND PRINTER. In all this time there has never been created anything comparable in my humble opinion.

The contents have invariably been outstanding and informational. The depart-

1958 Ayer Cup for excellence in makeup, printing and typography was awarded to *The Gazette and Daily* of York, Pa., in the 28th annual newspaper contest. It is first tabloid to win the Ayer Cup. Shown is the *Gazette* front page and cup. There were 819 entries in the contest; all were judged on the basis of their March 12 issues



ments have been uniquely headed by editorial artists. The typography has never suffered an equal to my knowledge.

THE INLAND PRINTER has been my personal model in all of my work in the graphic arts and will continue to be so long as it maintains its present high standard of excellence. I could hardly get along without THE INLAND PRINTER.

—Henry F. Henrichs, Henry F. Henrichs Publications, Litchfield, Ill.

Inspiration To Modernize

THE INLAND PRINTER has given us a lot of good reading matter. The articles published are very inspiring and they have been my constant references. Ideas concerning new printing and bookbinding equipment as advertised in THE INLAND PRINTER inspire us to change our old equipment to newer and more modern models.

We look forward to the time when all Filipino printers and publishers shall be able to subscribe to this publication as part of their reading matter. If this is accomplished it will promote better understanding among all printers.

We wish you continued success in the printing and the distribution of this good publication.

—A. Timple, foreman, Philippine Publishing House, Manila, Philippines

Saving Old Issues Sign Of True Appreciation

I can well remember leafing through THE INLAND PRINTER when I was a youngster. Both my Dad and Grandfather were printers and when my Grandfather passed away and we were cleaning up things, we came across many copies—old copies—of THE INLAND PRINTER up in the attic. Isn't that perhaps the tip-off on what people in the craft in general think of your magazine? They only save things they like, and I must admit that there are always items each month that get cut out and put into my own files.

You've come a long way in your 75 years. All of us here wish you every success in your next 75.

—Roger J. Clapp, Linton Brothers & Co., Inc., Fitchburg, Mass.

Approves Caliber Of Writers

I have access to many trade publications, both American and foreign. I know several of your more or less regular contributors and I am associated with the writer of one of your monthly features. From the caliber of those writers it would be surprising if I were not a subscriber. The latest INLAND PRINTER can always be found on my desk unless it has already

been borrowed. You cover both letterpress and offset well.

Congratulations to you on your 75th Anniversary and may we look forward to many many more years of your excellent service to our industry.

—Richard Beresford, Jr., instructor, Department of Printing, Rochester Institute of Technology, Rochester, N.Y.

Inspires Desire To Succeed

Fortunately for me, I learned about THE INLAND PRINTER immediately upon starting my apprenticeship to learn my trade as a pressman. During all the intervening years I have read it constantly. I could recite many benefits received, but most of all during my apprenticeship it gave me inspiration and a desire to succeed. During the future years I am confident that it will help many others as it has helped me.

—Perry R. Long, Schaefer-Shepherd Inc., Los Angeles

New, Clean Look Is Symbol Of Modern Printing Progress

Three-quarters of a century is a long time for any function to continue successfully. You've done it and our congratulations must be added to those of the multitude. THE INLAND PRINTER reflects the passing of time and march of progress. In the past few years THE INLAND PRINTER has taken on not only a new look but a clean look and that, we believe, is symbolic of modern printing progress.

We especially like the Specimen Review and the coverage of machinery developments in typography. We appreciate being kept current on the latest type face styles. And we like the ads—they're of unlimited value in helping keep us abreast of the changes and developments in typographic processes. May you keep going strong for many more centuries.

—Arthur Tammadge, Weinlein Typesetting Co., Ltd., Columbus, Ohio

Scientific Studies, Advice Are Typically American

Congratulations on your 75th Anniversary. It is indeed not very frequent even in our good old Europe that a professional review is able to celebrate such a long publishing period. The main enticement of THE INLAND PRINTER for me is its mingling of typically American scientific studies and practical advice.

Furthermore, THE INLAND PRINTER reserves always propitiously a well proportioned place in the future and present according to all the printer's preoccupations and worries. Please accept my sincere wishes for the development of your interesting review.

—Georges Corbaz, directeur de l'Imprimerie Corbaz S.A., éditeur du *Journal de Montreux*, Montreux, Switzerland

Imagination And Authority

Please accept my heartiest congratulations and those of the entire organization upon the occasion of the 75th Anniversary of THE INLAND PRINTER. THE INLAND PRINTER is an articulate voice that speaks with imagination and authority for the growing graphic arts industry. It is an invaluable aid and reference, always keeping pace with every facet and trend of graphic arts.

THE INLAND PRINTER is a constantly interesting resource for information, with each issue eagerly awaited. Its importance and scope have grown with increasing

stature with each year of its three-quarter century existence. I am looking forward to reading THE INLAND PRINTER's 100th birthday issue.

—Edward Hirschfeld, president, A. B. Hirschfeld Press, Denver

Ads Bring Satisfactory Results

Our heartiest congratulations on the Diamond Anniversary of THE INLAND PRINTER. Your splendid magazine has been well known to us for many years and we consider it a source of abundant information to the graphic arts industry. We are sure you will be happy to know

(Continued on page 146)

The advertisement features a stack of sales books with the slogan "Make more money on sales book numbering" written across them. Below the stack, the text "Force rotary heads..." is displayed. Two mechanical numbering heads are shown: one labeled "MH Sales Book Head" and another labeled "DU Book and Check Head". Both heads have multiple wheels with numbers and a handle for operation.

Earn more profits for printers of sales and check books. These dependable numbering heads are the product of 81 years of design, manufacture and testing — built to deliver quality impressions hour after hour at high speed. They minimize costly press stops, cut down spoilage, avoid time-consuming resets and reduce costly reruns. For steady production, try Force Rotary Heads on your next run!

Write for Force Rotary Heads and Typographs booklet.

WM. A. & CO., Incorporated
The FORCE
216 Nichols Ave.
Brooklyn 8, N.Y.

FORCE

(Continued from page 145)

that our advertisements in your publication have brought forth highly satisfactory results. Our very best wishes for further growth and success are with you.

—V. Harand, secretary, Bauer Alphabets, Inc., New York City

Provide Contact With Others

Congratulations go to THE INLAND PRINTER for 75 years of service to the graphic arts industry. I have been reading every issue since I was a boy and it has become one of the family. It has been of tremendous help in my everyday problems. Being away from metropolitan areas

keeps one from getting new ideas through contact with other printers. THE INLAND PRINTER has solved this problem for me, for with each issue I feel that I have been in contact with other progressive printers and have learned things that help me with my own plant operation.

Your Specimen Review is tops. Your articles on new plant layouts and specialty firms have given me real practical ideas that I have been able to use. May the next 75 years see your journal extending its usefulness to the greatest business in the world.

—William Rylance, president, William Rylance & Sons, Inc., Kingston, N.Y.

Textbook And Guide To Teacher Since 1909

THE INLAND PRINTER has been a leader all the way; it has been my teacher and guide since 1909. It was THE INLAND PRINTER that taught me changing methods and new techniques and an understanding of the "bosses'" problems.

Martin Heir did a magnificent job of presenting cost and estimating to printers, my first real insight into the area of dollars and management. J. L. Frazier's articles on "Modern Type Display" and Specimen Review have been the biggest help to school men. During my 18 years as instructor in typography and advertising at South Dakota State College, the whole magazine was my textbook.

It still plays an important part in the composing room, pressroom, offset and management classes at the Graphic Arts Technical School. May THE INLAND PRINTER continue to inform craftsmen and management. Its leadership is important to the industry.

—G. Lynn Hollen, director, Graphic Arts Technical School, Minneapolis

Helpful, Informative Instrument

For 14 years now we have been one of your "multiple" subscribers. I mean by this that we get several copies of THE INLAND PRINTER on one subscription and see to it that these copies are available to all of our office and plant executives as well as other employees who might be interested. You may be sure that we intend to continue this plant-wide reading of your magazine just as long as you continue to make it the interesting and informative instrument of helpfulness to us as it is today.

—A. J. Baird, Baird-Ward Printing Co., Inc., Nashville, Tenn.

Has Attic Full Of 'Em

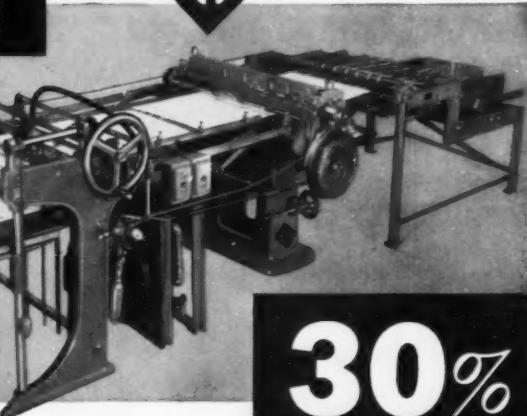
My connection with the printing business dates back to 1903. During most of that time I have been a reader and subscriber of THE INLAND PRINTER. I don't think I have missed reading any issue in well over 40 years. My attic contains an enormous file of past issues and on occasion some of them are perused and re-enjoyed by me.

THE INLAND PRINTER has been an inspiration to me in many ways. Not only has it kept me informed of the news of the trade but its special departments and informative articles have many times been of real value in shaping the course of my business.

Being a printer in a small city where access to larger plants for the purpose of keeping up to date is only occasionally possible, I have often found THE INLAND PRINTER advertisements to constitute real news. I want to congratulate the maga-

3 in 1
COMBINATION
FEEDER
PERFORATOR
JOGGER

NEW! Automatic
BIG PRODUCTION
N-D UNIT



Requires only about 5' x 15' floor space. Can be placed against wall.

30%
FASTER
ON STRIKE WORK

ONE OPERATOR CAN HANDLE 2 MACHINES

If it's big production you want, here's your answer . . . the new, improved N-D Combination Feeder-Perforator-Jogger assembly that sets you up to turn out really big volume F-A-S-T! The all-new striker mechanism is the most positive ever devised for a slot hole perforator, and allows a speed increase of MORE THAN 30% on strike work over any other N-D perforator ever built. And it's so simple, so COMPLETELY AUTOMATIC one operator can easily handle 2 such set-ups. The Perforator connected between the Feeder and the Jogger is the new precision 30", 36", 42" or 45" model. Produces 7,500 SHEETS PER HOUR on straight-run work, 17x22 sheet, with proportionate speeds on other sizes. Sheets delivered ready for packaging. It's great unit . . . a remarkable production builder. By all means, check into it.

NYGREN-DAHLY COMPANY
1422-32 ALTGELD ST. CHICAGO 14, ILL., U.S.A.

zine on its successful 75 years of service and hope it will, like Tennyson's brook, flow on and on.

—Ward R. Hyde, manager, Hyde Brothers Printers, Inc., Marietta, Ohio

Printers In Distant Lands Able To Learn Of American Progress

We have always found THE INLAND PRINTER of the greatest interest to us in keeping abreast of developments in the printing and allied industries in America. Our production department has always found your articles to be of considerable help and we have discovered many useful practical items for our factories here from the advertisements we see in THE INLAND PRINTER.

We wish to congratulate you on the celebration of your 75th Anniversary and to extend all good wishes for your future success.

—H. R. Higgins, resident director and general manager, Spicers (South Africa) Ltd., Johannesburg, South Africa

Articles Solve Problems Even Before They Occur

Congratulations on your 75th year in the publication of one of the graphic arts "musts." You should feel very proud of continuing a heritage few ever achieve. THE INLAND PRINTER handles articles which are almost intuitive—solving some vexing problems before they occur. In equipment planning and plant management it is uncanny for insight. The Specimen Review is appreciative but is never patronizing, one of my favorites really.

The general "stable" of advertisers gives THE INLAND PRINTER a tone difficult to duplicate and furnishes an array of items I never cease to examine for the best available.

—Frederic M. Pannebaker, Frederic M. Pannebaker, Lithographer, Denver

Technical Items Enlightening

Congratulations on your 75th Anniversary. Although we operate a private plant where we do not compete with other printers, I must say that the technical articles and news of equipment are very enlightening.

—Eugene Strauss, vice-president, Commerce Clearing House, Inc., Chicago

Interested In New Developments

Congratulations on your 75th Anniversary! I always look forward to THE INLAND PRINTER and am primarily concerned with those articles which have to do with the newer developments in the graphic arts. THE INLAND PRINTER does contain a wealth of information on these new developments.

—F. W. Stein, vice-president of manufacturing, Standard Register Co., Dayton, Ohio

New World Revealed In IP Pages

A new world opened that day in 1925 when I first opened a copy of THE INLAND PRINTER and discovered in it such things as the Specimen Review, articles on typography and management, pictures of outstanding personalities, and news about developments in the industry that at that time interested me as a youngster and has for the past 33 years been an absorbing taskmaster.

Along with the expensively rare volumes that are necessary for an adequate printing library, I place my collected volumes of the old faithful monthly INLAND

PRINTER and together they have been the source of much inspiration and pleasure. —Richard J. Hoffman, chairman, Department of Journalism and Graphic Arts, Los Angeles City College, Los Angeles

Keep Up Good Work In Future

Seventy-five years is a long time and, while I have not been around for quite that many years, I know THE INLAND PRINTER has done a wonderful job in the industry and will keep up the good work for many years to come.

—Wilbert Rosenthal, president, S. Rosenthal & Co., Inc., Cincinnati



"DAVIDSON DUAL-LITH MODEL 233 put us in an enviable profit position"

—NORMAN J. CHERRY of CHERRY & CHERRY

Cherry & Cherry of Merrick, New York, produce high quality, multi-color advertising material for financial institutions throughout the United States. Early in 1952, the firm was faced with the problem of producing four-page 6 1/4" x 3 1/2" pamphlets economically by offset, but quality was of prime importance.

A Davidson Dual-Lith Model 233 was selected for the job and proved so successful that a second was added to handle increased production demands. The pamphlets are printed four-up at a speed of 5,400 impressions per hour. All of the work is multi-color, requiring a heavy lay of ink, screens, halftones—or all three. Sheets register with hairline accuracy for as many as eight passes through the machine. And Davidson's exclusive 2-Cylinder Principle provides extra versatility in printing metallic inks by relief from rubber plates for many of Cherry & Cherry's clients. With over 20,000,000 quality impressions behind them, Cherry & Cherry report that the two Model 233 Dual-Liths "have paid off handsomely in peace of mind and profits."

SEE A DEMONSTRATION...

of Davidson Dual-Lith Model 233 you'll find new ways to cut costs, increase profits on every job . . .

Headings in Protype • Text in Linotype



DAVIDSON CORPORATION
A Subsidiary of Mergenthaler Linotype Company
55 EYRESON STREET, BROOKLYN 3, NEW YORK
Distributors in all principal cities and Canada



IAES Holds Spring Technical Conference

More than 300 electrotypers and stereotypers heard advice from 34 speakers on how to plan for the future of the duplicate platemaking industry during the Annual Spring Technical Conference and Exhibition of the International Association of Electrotypers and Stereotypers in Cleveland, April 14-15.

Dennis F. Hoynes, treasurer of Central Electrotyping Co., Cleveland, spoke on "Our Future in Electrotyping." He called on the industry to take positive action to solve cost problems and remedy wasteful labor practices.

Dr. Marvin C. Rogers, private printing consultant, Chicago, talked on "Letterpress Plates of the Future" and advised IAES members to promote technological progress in their industry.

A progress report on the Du Pont photopolymer printing plate was given by Robert E. Rossell, managing director of the Research and Engineering Council of the Graphic Arts Industry.

Edward S. Nederostek, letterpress sales manager of Minnesota Mining and Manufacturing Co., St. Paul, described and demonstrated the 3M plate makeready treating process and the equipment required for the process.

Other speakers gave reports on selling duplicate plates and new developments and various committees of IAES gave progress reports on their activities.

The 1959 spring technical conference will be held in Toronto, Canada, April 13-14. Announcement was also made of the 1958 fall IAES convention scheduled for Atlantic City, Sept. 8-11.

Virginia Printers Elect John A. Bland President

John A. Bland, president of Walthall Printing Co., Richmond, is Virginia State Printers Association's new president succeeding D. Marvin Penny, Brown-Morrison Co., Lynchburg. Mr. Bland is a VSPA charter member. He headed Richmond Printers Association last year.

His father, the late Frank L. Bland, was RPA secretary for more than 35 years and prominent in the old United Typothetae. Mrs. Mary Sutherland, vice-president, Everett Waddey Co., Richmond, was reelected secretary-treasurer of the association.

The regional vice-presidents are Luther Bausman of Woodstock Printing Co.; Charles McClung, McClung Printers; Roy H. Williams, Jr., Williams Printing Co.;

Sinclair C. Preston, King Printing Co., and Harry Copenhaver, Jr., Copenhaver Printing Co.

Whitter & Shepperson of Richmond, Humphries Press of Waynesboro and Laboratory Press of Lexington were top winners of the August Andrew Dietz, Jr. Memorial Awards for Fine Printing.

D. M. Walker Named Manager Of Louisville Graphic Arts Group

David M. Walker has been appointed manager of the Louisville Graphic Arts Association, Inc. Mr. Walker formerly served as assistant manager of the Graphic Arts Association of Michigan, Inc., and has been active in the International Association of Printing House Craftsmen. He served with the Detroit club in 1947 and in 1948 and was secretary-treasurer of the Fifth District Society of Craftsmen's Clubs from 1953 through 1955. Mr. Walker entered the graphic arts industry in 1929 and has been continuously associated with the industry since that date.

Fort Worth GAA Elects Officers

James O. Branch, the vice-president of Branch-Smith, Inc., commercial printing and publishing firm, has been elected president of the Graphic Arts Association, Fort Worth, Tex. Other officers are vice-president, S. F. Higgins, Higgins Printing Co.; and treasurer, Miss Georgina Cowan, Don Cowan Co. Louis Patton of Patton Printing Co. is the retiring president and is serving as a director. Mrs. Virginia Nichols is the executive secretary of the group.



John A. Bland

DON'T
miss this chance
to win a "BENNY"
\$3,000 in Cash Prizes!
Your Self-Advertising entry
may bring home a "Benny"
and a \$1,000 cash prize. Don't
be late! Closes Sept. 12, 1958.
Write for rules and entry blank.
PRINTING INDUSTRY OF AMERICA, INC.
5728 Connecticut Ave., N. W.
Washington 15, D. C.

New Trade Relations Chief Named By Linotype Co.

Edmund C. Arnold, editor of *Linotype News*, has been promoted to director of trade relations for Mergenthaler Linotype Co., Brooklyn, N.Y. In his new post Mr. Arnold has charge of advertising and of public relations and is continuing his services as Linotype's newspaper design specialist conducting sessions in the United States and Canada and maintaining his extensive schedule of speaking and writing on newspaper design. Last year he flew 15,000 miles to hold clinics and give talks. His typographic knowledge stems from practical experience on newspapers and magazines. He is copublisher of the *Frankenmuth (Mich.) News*, which has won 25 awards in the past six years. He is an associate editor of *The Quill* magazine, contributing editor of *Publisher's Auxiliary, Industrial Editor* and the *Canadian Weekly Editor*.

Mr. Arnold is the author of *Functional Newspaper Design*, a handbook for working newspapermen and a text for advanced students. He is the first author of a book on journalism to receive a George Polk Memorial Award for distinguished achievements in journalism. The award came from the Department of Journalism at Long Island University.

Sales Aids Show To Be Held In New York City June 10-12

Some 8,000 sales promotion and advertising executives are expected to attend the Fifth Annual National Sales Aids Show sponsored by the Advertising Trades Institute scheduled for June 10-12 at the Shelton Hotel in New York City.

Exhibits will include visual aids, displays, graphic arts material, direct mail, lettering, signs, sales presentations, advertising specialties, training methods and allied services.

Admission is by a guest ticket only, which may be obtained by writing on business letterheads to the ATA chairman Thomas P. Noble, 135 E. 39th St., New York 16.

Book Manufacturers Hold Midyear Meeting In New York

Book Manufacturers' Institute held its midyear meeting on March 27 at the Plaza Hotel, New York City.

In memorial tribute to John B. Ballou, who was associated with Vail-Ballou, Inc., Binghamton and New York City, the institute has added \$200 to its Carnegie Institute of Technology scholarship fund.



Edmund C. Arnold

SIGNATURE TIP-ONS

fast and accurate

BRAND NEW MAGNACRAFT UNIT
WORKS AT TOP SPEED WITH
DEAD-ON PRECISION



POSITIVE
FEED

ONLY ONE
OPERATOR
NEEDED

VERY SIMPLE
ADJUSTMENTS

PERFECT
REGISTRATION

HIGH
SPEED

TIP-ONS
up to
12" x 18"

POSITIVE
GLUING

ACCURATELY AFFIXED TIPONS TO SIGNATURES AT HIGH
SPEEDS ARE MADE POSSIBLE BY THIS NEWEST ADDITION
TO THE FAMILY OF MAGNACRAFT MACHINES

The heavy duty Model SR-1 Tipping Machine is a real cost-cutter. One operator does it all — no special skills required. The SR-1 was field-tested extensively, and given the stamp of approval for its versatility and economy by leading printers. You will be intrigued with the price and other details.

Write now — no obligation.

Magnacraft MFG. CO.

7739 So. Kedzie Ave. • Chicago 29, Illinois

**Chicago Book Clinic Sponsors
Ninth Annual Exhibit, Awards**

The ninth annual exhibit of Chicago and Midwestern Bookmaking, sponsored by the Chicago Book Clinic began this month. The exhibit will be on display for the remainder of May at the Loyola University Library in Chicago and at the main branch of the Chicago Public Library. The book display will then tour 17 midwestern cities.

The Chicago Book Clinic is an organization composed of book designers, publishers, printers, bookbinders and suppliers. Its purpose is to promote high standards of bookmaking craftsmanship.

Certificates of award were presented to publishers and designers for each book selected for the exhibit. Loyola University Press and Scott, Foresman & Co., both of Chicago, tied for honors among the publishers with six awards each. William Nicoll of Edit, Inc., Chicago, received seven individual awards for excellence in design. Jane McCarthy of the University of Minnesota Press received five awards for design.

J & O Co. Announces Purchases

The assets of Kencolour, Inc. and Ken Schmid Studio, Inc. have been purchased by Jahn & Ollier Engraving Co. All the firms are located in Chicago.

**CONVENTIONS
WHAT - WHERE - WHEN**

MAY

Southern Graphic Arts Association, annual convention, Brown Hotel, Louisville, Ky., May 19-21.

National Association of Printing Ink Makers, annual convention, Bedford Springs Hotel, Bedford Springs, Pa., May 19-21.

Research & Engineering Council of the Graphic Arts Industry, annual meeting, Edgewater Beach Hotel, Chicago, May 21-23.

International Association of Printing House Craftsmen, Fifth District Conference, Pantlind Hotel, Grand Rapids, Mich., May 23-24.

International Typographic Composition Association, spring conference, aboard "Queen of Bermuda" out of New York City, May 23-28.

American Management Association, National Packaging Conference, Statler Hotel, New York City, May 26-28.

American Management Association, National Packaging Exposition, Coliseum, New York City, May 26-30.

Printing Industry of America Magazine Printers Section, New York City, May 27.

JUNE

Printing Industry of America Web Offset Section, Edgewater Beach Hotel, Chicago, June 5-6.

American Society of Mechanical Engineers, materials handling conference, Public Auditorium, Cleveland, June 9-12.

National Flexible Packaging Association, west coast meeting, Biltmore, Los Angeles, June 11.

Southwest Litho Clinic, Rice Hotel, Houston, Tex., June 20-22.

Western States Photo Engravers, annual conference, El Cortez Hotel, San Diego, Calif., June 20-22.

Engraved Stationery Manufacturers Association, annual convention, King Edward-Sheraton Hotel, Toronto, Canada, June 22-25.

American Newspaper Publishers Association Mechanical Conference, Chalfonte-Haddon Hall, Atlantic City, N.J., June 22-25.

Technical Association of the Graphic Arts, annual convention, Beverly-Hilton Hotel, Los Angeles, June 23-26.

Pacific Society of Printing House Craftsmen, Vancouver Hotel, Vancouver, B.C., Canada, June 26-28.

Printing Industry of America, financial conference, Edgewater Beach Hotel, Chicago, June 26-27.

Northwest Printing Sales Conference, Trapper Peak Lodge, Bitterroot Mountains, Montana, June 30-July 2.

JULY

Printing Industry of the Carolinas, Grove Park Inn, Asheville, N.C., July 10-12.

AUGUST

International Graphic Arts Education Association, annual conference, Stout State Teachers' College, Menomonie, Wis., Aug. 5-7.

International Association of Printing House Craftsmen, annual convention, Statler Hotel, Detroit, Aug. 10-13.

International Printers Supply Salesmen's Guild, annual convention, Statler Hotel, Detroit, Aug. 10-15.

International Typographical Union, annual convention, Whitcomb Hotel, San Francisco, Aug. 15-23.

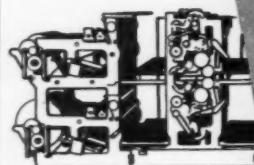
Southern Newspaper Publishers Association (Eastern Division) Mechanical Conference, Dinkler-Plaza Hotel, Atlanta, Ga., Aug. 17-19.

Screen Process Printing Association International, annual convention, Sheraton-Palace Hotel, San Francisco, Aug. 22-24.

West Coast Printing Firms Merge

Jorgenson & Co. has announced a merger with its subsidiary, Knight-Counihan Co. The two printing firms are operating under the name Jorgenson & Co. at 500 Sansome St., San Francisco.

Whether you print...



...you'll print

**FASTER • BETTER • AT LOWER COST
with a HESS & BARKER**

**WEB-FED
OFFSET PRESS**

- 1 to 4 colors
-
- 800' per minute
-
- All roller adjustments quickly and easily made
-
- Running register control
-
- Print coated stock; book papers; newsprint
-
- Accurate ink and water control at ALL times
-
- Use any type offset plate

**WEB-FED
PERFECTING LETTERPRESS**

- 1 to 6 colors
-
- 800' per minute
-
- Better accessibility greatly reduces makeready time
-
- 100% hairline register at high or low speeds
-
- Print coated or uncoated stock
-
- Perfect ink distribution—**ALWAYS**
-
- Use stereotypes, electrotypes, or rubber plates

HESS & BARKER

930 WASHINGTON AVE. — PHILADELPHIA 47, PA.

HOward 7-1121

RICHARDS'

MODERN ROUTERS, SAW TRIMMERS MORTISERS

FOR EXTRA PROFITS



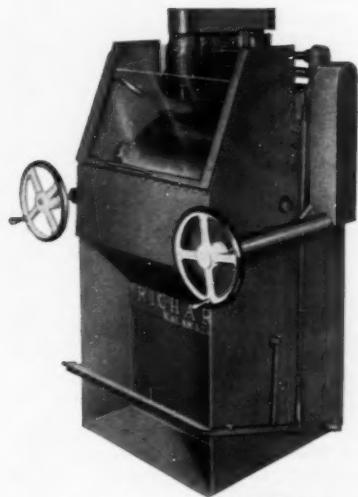
CLIPPER
Rolling Table-Saw
3 Models



UNIVERSAL
Saw-Trimmer Router and
Mortiser (Combination)
Also separate units

QUALITY
MACHINES
for
PRINTERS
STEREOTYPERS
PHOTOENGRAVERS
ELECTROTYPEERS

Designed and built
for printers by
a Printer
Since 1900



MODEL M2B
CURVE PLATE
ILLS'D

**SEND FOR
LITERATURE**



**MODEL
PMRS
ILLSTD.**

Richards

Headquarters for steel rule die making equipment and supplies since 1900

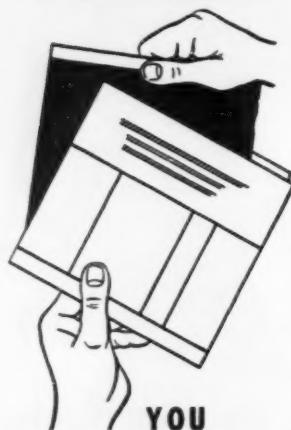
- ★ ELECTROMATIC SAWS
- ★ MULTIFORM BENDERS
- ★ CUTTERS
- ★ BRIDGERS

**For greater accuracy...
...more efficiency!**



J. A. RICHARDS CO.
KALAMAZOO, MICHIGAN

A TRADE SERVICE SNAPOUT FORMS!



**YOU
PRINT THEM . . .
WE'LL FINISH THEM**

WE ARE NOT PRINTERS! We are interested only in handling the finishing operations of your one-time carbon forms, AFTER they leave your press. We have, at your service, the finest collating & tipping equipment in the industry, both fully automatic and semi-automatic, which insure a beautifully finished form, always. May we have the privilege of serving you soon? You can be sure your accounts will be held in the strictest confidence.

- SNAPOUT FORMS
- STATEMENTS
- PAYROLL CHECKS
- ROTARY SECTIONS
- IBM CARD COLLATING
- TIPPING OF ANY NATURE

SERVICES

- | | |
|------------------------|------------------------|
| • Perforating | • Padding |
| • Collating & Tipping | • Wrap, Label & Carton |
| • Punching | • Pickup & Delivery |
| • Proper Carbon Paper | • Prompt Service |
| • Cutting & Trimming | • Fair Prices |
| • Flat Sheet Gathering | • Skids Accommodated |

We'll be glad to give an estimate on your next job. Just call or write. There's no obligation, of course.

ASK FOR RAY PAVLIK

THE FORM HOUSE

"One minute from Chicago"
5200 West 26th Street, Cicero 50, Illinois
Olympic 2-9232

ANPA To Hold Annual Mechanical Conference

June 22-25 are the dates for American Newspaper Publishers Association's 30th Annual Mechanical Conference at Chalfonte-Haddon Hall in Atlantic City. Eight sessions for study of basic production problems will follow the keynote address by D. Tenant Bryan, president and publisher, *Richmond (Va.) Times Dispatch and News Leader*.

Slated as a new feature of the conference is a review of new equipment and processes with information coming from manufacturers and suppliers. Two sessions will be devoted to discussion of ROP color printing steps that range from art preparation to press work. Black and white production problems are also scheduled for a full-day discussion.

Sessions will cover new engraving developments and black and white and color advertising problems with progress report from ANPA's Research Institute. Timed for the first night is a machinist's session featuring a panel and round table meeting on composing room maintenance.

For further information on the conference contact R. E. Lewis, mechanical department manager at ANPA headquarters, 370 Lexington Ave., New York 17.

March Winners Announced In W-P Letterhead Contest

The Whiting-Plover Paper Co., Stevens Point, Wis., has announced the March winners in its 1958 Plover Bond letterhead competition. Previously, the winners were declared only at the end of the year.

Each month awards will be presented to ten printers, paper salesmen and companies whose letterheads are selected for excellence from that month's entries. The

letterheads are judged on design and reproduction quality and must be printed on Plover Bond.

The three winning printers each month will receive a cash prize and a framed certificate. (For the March winners and specimens of their entries see the accompanying photograph.) Seven additional printers will receive merit awards for their entries. The ten winning paper salesmen will receive duplicate prizes and the companies whose letterheads win will be given framed award certificates.

At the end of the year 24 grand award winners, 12 printers and 12 salesmen, will be selected from the 1958 entries.

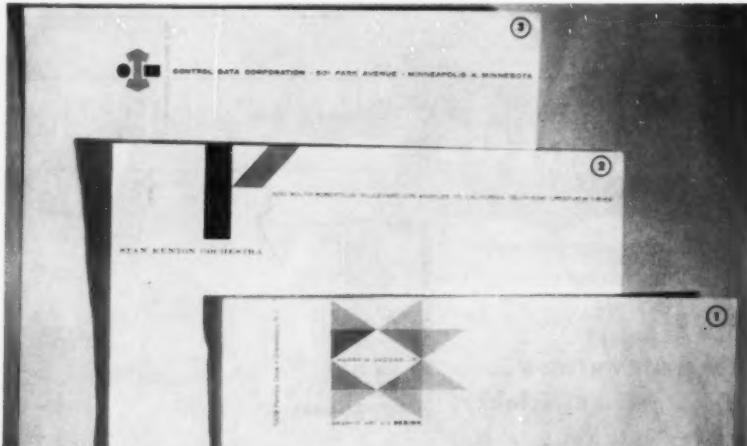
Linotype Co. Names New Production Planning Manager

Briant W. Patterson, a member of Mergenthaler Linotype's sales administration staff at Brooklyn headquarters since 1953, has been advanced to manager of the production planning department. In his new post he succeeded Collier A. Elliott, who has entered the consulting field. Mr. Patterson joined Mergenthaler in 1939 after serving as printing produc-



Briant W. Patterson

Three top winners in the March letterhead competition held by the Whiting-Plover Paper Co. are: first prize, W. C. Jackson III of the Office Service Co., Greensboro, N.C., for Harry M. Jacobs, Jr.; second prize, Grant Dahlstrom, Castle Press, Pasadena, Calif., for the Stan Kenton Orchestra, and third prize, Donald Anderson, Kolorpress, Inc., Minneapolis, for Control Data Corp. Winners were chosen for design and reproduction excellence. All entries are eligible for the 1958 grand award.



picture it on
CURTIS PAPER

Nationally distributed through these leading paper merchants

ALBANY, NEW YORK W. H. Smith Paper Company	LOUISVILLE, KENTUCKY Reedland Paper Company, Inc.	READING, PENNSYLVANIA The J. L. N. Smithie Company
BALTIMORE, MARYLAND The Paper Supply Company	LUBBOCK, TEXAS Graham Paper Company	RICHMOND, VIRGINIA B. W. Wilson Paper Company
BETHLEHEM, PENNSYLVANIA Wilson-Walter-Furlong Paper Company of Bethlehem, Inc.	LYNCHBURG, VIRGINIA Caskie Paper Company, Inc.	ROCHESTER, NEW YORK Genesee Valley Paper Co., Inc.
BOSTON, MASSACHUSETTS Cook-Vincent-Lindemann Co., Inc.	MADISON, WISCONSIN Moer Paper Company	ROCK ISLAND, ILLINOIS C. J. Dufey Paper Company
BUFFALO, NEW YORK Hubbs & Huus Company	MANSFIELD, OHIO Sterling Paper Company	ST. LOUIS, MISSOURI Graham Paper Company
CANTON, OHIO Herrington Paper Company	MEMPHIS, TENNESSEE Graham Paper Company	TULSA, OKLAHOMA Tulsa Fine Papers, Inc.
CHARLOTTE, NORTH CAROLINA Cassie Paper Company, Inc.	MIAMI, FLORIDA E. C. Palmer & Company	ST. PAUL, MINNESOTA C. J. Dufey Paper Company
CHICAGO, ILLINOIS Bradner Brothers Company	MILWAUKEE, WISCONSIN Dwight Brothers Paper Company	SALT LAKE CITY, UTAH Wilson-Rich Paper Company
CLEVELAND, OHIO The Patrician Paper Company	MOER, TENNESSEE Moer Paper Company	SAN ANTONIO, TEXAS Graham Paper Company
COLUMBUS, OHIO Sterling Paper Company	MINNEAPOLIS, MINNESOTA C. J. Dufey Paper Company	SAN FRANCISCO, CALIFORNIA Wilson-Rich Paper Company
DALLAS, TEXAS Graham Paper Company	NASHVILLE, TENNESSEE Clemmons Paper Company	SEATTLE, WASHINGTON Carpenter Paper Company
DAYTON, OHIO Hall Paper Company	NEW HAVEN, CONNECTICUT Henry Lindemann & Sons Division of Hubbs Corp.	WEST COAST PAPER CO. (SHALIMAR) (Tweddale & Stoneridge)
DENVER, COLORADO Graham Paper Company	NEWARK, NEW JERSEY Forest Paper Corp. of New Jersey Linde-Lathrop Paper Co., Inc.	SPOKANE, WASHINGTON Independent Paper Company
DETROIT, MICHIGAN Seaman-Patrick Paper Company	NEW YORK CITY, NEW YORK The Canfield Paper Company	SPRINGFIELD, MISSOURI Worlgate Paper Company
EL PASO, TEXAS Graham Paper Company	OKLAHOMA CITY, OKLAHOMA Graham Paper Company	SYRACUSE, NEW YORK Genesee Valley Paper Co., Inc.
GRAND RAPIDS, MICHIGAN Central Michigan Paper Company	PHILADELPHIA, PENNSYLVANIA A. Hartman Company	TACOMA, WASHINGTON Allied Paper Company
HARTFORD, CONNECTICUT Henry Lindemann & Sons Division of Hubbs Corp.	PROVIDENCE, RHODE ISLAND West Coast Paper Company	TAMPA, FLORIDA Graham-Jones Paper Company
HOLYTONE, MASSACHUSETTS Plymouth Paper Company	PITTSBURGH, PENNSYLVANIA General Paper Corporation	TOLEDO, OHIO Canner Paper Company
HOUSTON, TEXAS L. B. Bassett Paper Company, Inc.	PORTLAND, OREGON West Coast Paper Company	TUCCSON, ARIZONA Graham Paper Company
INDIANAPOLIS, INDIANA Indiana Paper Company, Inc.	PROVIDENCE, RHODE ISLAND West Coast Paper Company	WASHINGTON, D. C. Frank Parsons Paper Co., Inc.
JACKSONVILLE, FLORIDA Graham-Jones Paper Company	PHOENIX, ARIZONA Graham Paper Company	WICHITA, KANSAS Graham Paper Company
KANSAS CITY, MISSOURI Worlgate Paper Company	PITTSBURGH, PENNSYLVANIA General Paper Corporation	WILMINGTON, DELAWARE Whiting-Palmer Company, Inc.
LANCASTER, PENNSYLVANIA Wilson-Walter-Furlong Paper Co.	PORTLAND, OREGON West Coast Paper Company	WORCESTER, MASSACHUSETTS Cook-Vincent-Lindemann Co., Inc.
LOS ANGELES, CALIFORNIA Ingram Paper Company	PROVIDENCE, RHODE ISLAND West Coast Paper Company	YAKIMA, WASHINGTON Carpenter Paper Company

ALL EXPORT ORDERS:
Dayton, Price Company
New York City, New York

CURTIS RAG • STONERIDGE • TWEEDWEAVE • COLOPHON • CURTIS ANTIQUE • SHALIMAR



CURTIS PAPER COMPANY NEWARK, DELAWARE



Carnegie Tech Announces Summer Printing Courses

The Carnegie Institute of Technology's summer courses in printing and printing management will run from June 23 to August 2 under the direction of Prof. Kenneth R. Burchard, assistant dean of the School of Printing Management.

The program will include skill-development courses in typography, machine composition, production principles, layout and design, graphic arts processes, presswork and photolithography. Offered on the management side are courses covering estimating and cost analysis, accounting and statistical controls, sales organization, operation analysis and a management seminar.

Fees for individual courses range from \$43.20 to \$64.80 and students may take any number of courses. Applicants who feel capable of handling the work will be accepted without regard to previous education, training or experience. Applications should be sent to Professor Burchard as summer session director, Carnegie Institute of Technology, Pittsburgh 13, Pa.

James L. Lee Foundation Announces Scholarship Award

The James L. Lee Foundation recently announced that it has awarded a four-year scholarship for the printing management course of Rochester Institute of Technology to a student in the Grand Haven, Mich., High School.

The scholarship is the first of what may be a series of scholarships to worthy students in the Grand Haven High School who have shown an interest in the graphic arts as a career.

The recipient of the award, James Brigham, was an honor student at the high school, active in the graphic arts course and a part-time employee of Pippel-Patterson Printing Co., Grand Haven.

The James L. Lee Foundation was established by the Challenge Machinery Co. of Grand Haven, in 1953, in commemoration of James L. Lee, one of the founders of the firm and of his great-grandson, Lt. James L. Lee, who lost his life in combat during World War II. In addition to its scholarship fund, the foundation also helped establish the graphic arts department at the Grand Haven High School.

Interchemical Buys Manufacturing Facilities From H. M. Storms Co.

Interchemical Corp. has purchased for its Ault & Wiborg Carbon & Ribbon Division, the carbon paper and roll manufacturing facilities of the H. M. Storms Co., Brooklyn, N.Y.

Equipment has been moved to Interchemical's Cincinnati plant to continue carbon paper production and custom imprinting which was formerly done by the Storms Co. which is continuing produc-



H. C. Brockel, Milwaukee port director, told members of Wisconsin Graphic Arts Association that an estimated 25,000 new jobs in Milwaukee will result from the St. Lawrence Seaway Project. Seen at the meeting are (l. to r.) association secretary, David Wells, Wells Badger Corp.; Mr. Brockel; program chairman, Gregg Drow, Quality Press; association president, L. E. Oswald, E. F. Schmidt Co.

tion of inked ribbons for office use and expanding facilities for developing and producing ribbons for new types of business machines.

Interchemical is setting up a new dealer service department under the direction of H. C. Booth, former Storms sales manager. In the past, the Ault & Wiborg Carbon & Ribbon Division has sold directly to commercial and industrial consumers. The new dealer service department will expand its marketing program by sales through dealers and wholesalers.

Flint Opens Dallas Plant, Names C. L. Davis Manager

The Howard Flint Ink Co. has announced the opening of a new factory at 2544 Irving Blvd., Dallas, Tex. The plant is under the management of Claude L. Davis. Mr. Davis, a native Texan, has been with the firm for over 30 years, serving in both factory production and in sales-service work. The new plant superintendent is Leon J. Herbert.

The Dallas plant will serve central and west Texas and southern Oklahoma. In 1929 Flint established the first complete ink factory in Texas. The plant was located in Houston.

New Flint Ink plant recently opened in Dallas



Claude L. Davis



Master Printers' Assn. Presents 69 Awards

Sixty-nine employees of five firms on the membership roll of the Master Printers' Association, open shop division of Printing Industries of Philadelphia, have received Certificates of Craftsmanship signifying that after years of training and experience they have become skilled artisans.

The awards were presented at a dinner on March 12. MPA chairman John V. Kratz, vice-president of W. T. Peck & Co., was toastmaster. PIP president A. H. Kinsley, board chairman of the George H. Buchanan Co., delivered the welcoming address. W. Carey Dowd III, president of the Master Printers Section of PIA, presented the certificates. Guest speaker was John H. Doesburg, Jr., general counsel of the PIA Master Printers Section.

Firms that employ the craftsmen are Braceland Bros., Inc., George H. Buchanan Co., Clark Printing House, Inc., W. T. Peck & Co., Inc. and the Winchell Co. George H. Braceland of Braceland Brothers chairs the Certification of Craftsmen Committee. Daniel T. Davidson is MPA vice-chairman.

Lowell Institute To Conduct Course On Uses Of Paper

Lowell (Mass.) Technological Institute is offering a June 16-27 paper properties and uses course endorsed by the Boston Paper Trade Association and the New England Paper Merchants Association and conducted by Department of Paper Engineering faculty men.

Fees are \$225 covering tuition, room, meals, books and field trips, and \$150 for students living within commuting distance. Enrollment is limited. Applications sent before May 18 to Prof. John Lewis will be accepted as received and should include a deposit of \$10.

TEAR ALONG THIS LINE AND KEEP FOR FUTURE REFERENCE

*What tag stock
has exceptional
folding qualities?*

H&W Mobile Tag.
*It takes
repeated bending
and folding
because it's
tougher and
stronger than
other grades.*



H&W Mobile Tag is uniform, too! Sheet after sheet, ream after ream, you'll find the same superior strength and durability. Packed in one-ream cartons for your convenience.

*Printed Offset on Mobile Tag White
24 x 36 — 200/M*

H & W Superior Printing Papers
MOBILE INDEX
MOBILE TAG, WHITE and IVORY
MOBILE VELLUM



HOLLINGSWORTH & WHITNEY DIVISION
Scott Paper Company

HOLLINGSWORTH & WHITNEY MERCHANTS

ORDER YOUR SUPPLY OF

Mobile Index
White Buff

Mobile Tag
Ivory

Mobile Tag
White

Mobile Vellum
White

FROM THE MERCHANT NEAREST YOU.

TEAR ALONG THIS LINE AND KEEP FOR FUTURE REFERENCE

ALABAMA	BIRMINGHAM BIRMINGHAM	Dillard Paper Co. Jefferson Paper Co.	NEW MEXICO	ALBUQUERQUE	Dixon & Co.
CALIFORNIA	LOS ANGELES SAN FRANCISCO SAN FRANCISCO	Kirk Paper Co. Seaboard Paper Co. Wilson-Rich Paper Co.	NEW YORK	ALBANY BINGHAMTON BUFFALO NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK NEW YORK ROCHESTER	W. H. Smith Paper Co. Binghamton Paper Co. Franklin-Cowan Paper Co. Advertisers Paper Corp. Barclay Paper Co. Berman Paper Co. Crown Paper Corp. M. M. Eish & Co. Olympic Paper Co., Inc. Saxon Paper Corp. Schlosser Paper Corp. Fine Papers, Inc. Genesee Valley Paper Co.
COLORADO	DENVER PUEBLO	Dixon & Co. Dixon & Co.			
CONNECTICUT	HARTFORD NEW HAVEN	Rourke-Eno Paper Co., Inc. Rourke-Eno Paper Co., Inc.			
FLORIDA	JACKSONVILLE MIAMI	Virginia Paper Co., Inc. Southern Paper Co.			
GEORGIA	ATLANTA	Dillard Paper Co.	NORTH CAROLINA	CHARLOTTE CHARLOTTE HIGH POINT RALEIGH	Henley Paper Co. Virginia Paper Co., Inc. Henley Paper Co. Epes-Fitzgerald Paper Co.
IDAHO	BOISE	Dixon & Co.			
ILLINOIS	CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO CHICAGO ROCK ISLAND	Atwood Paper Co. Empire Paper Co. Hobart Paper Co. McIntosh Paper Co. Messenger Paper Co. Parker, Schmidt & Tucker Paper Co. James White Paper Co. C. J. Duffay Paper Co.	OHIO	CINCINNATI CINCINNATI CLEVELAND COLUMBUS DAYTON TOLEDO	The Johnston Paper Co. Merchants Paper Co. Gascon Paper Co. Scioto Paper Co. Hull Paper Co. Paper Merchants, Inc.
INDIANA	FT. WAYNE INDIANAPOLIS INDIANAPOLIS INDIANAPOLIS	The Milkcraft Paper Co. The Chatfield Paper Corp. Indiana Paper Co. C. P. Leah Paper Co.	OREGON	PENNSYLVANIA	PORTLAND
IOWA	DES MOINES DES MOINES	Birmingham & Prosser Co. Western Newspaper Union		PHILADELPHIA PHILADELPHIA PHILADELPHIA PITTSBURGH	W. B. Kilhour & Sons, Inc. Schwartz & Co. Whiting-Patterson Co., Inc. Chatfield & Woods Co.
KANSAS	WICHITA WICHITA	Southwest Paper Co. Wertgame Paper Co.	RHODE ISLAND	PROVIDENCE	Narragansett Paper Co.
KENTUCKY	LOUISVILLE LOUISVILLE	The Rowland Paper Co. Southeastern Paper Co.	SOUTH CAROLINA	COLUMBIA	Epes-Fitzgerald Paper Co.
LOUISIANA	NEW ORLEANS	Aico Paper Co.	TEXAS	FORT WORTH HOUSTON LUBBOCK SAN ANTONIO	Louisville Paper & Mfg. Co., Inc. Dillard Paper Co.
MAINE	PORTLAND	C. M. Rice Paper Co.			Western Paper Co. Benson Paper Co. Western Paper Co. Natio Paper Co.
MARYLAND	BALTIMORE BALTIMORE BALTIMORE	Bradley-Reese Co., Inc. The Mudge Paper Co. O. F. H. Warner & Co., Inc.	UTAH	SALT LAKE CITY	Dixon & Co.
MASSACHUSETTS	BOSTON BOSTON BOSTON BOSTON SPRINGFIELD	Andrews Paper Co. Century Paper Co. Colonial Paper Co. Tileston & Hollingsworth Co. Rourke-Eno Paper Co., Inc.	VIRGINIA	NORFOLK RICHMOND	Epes-Fitzgerald Paper Co. Virginia Paper Co., Inc.
MICHIGAN	DETROIT DETROIT GRAND RAPIDS LANSING	Chope-Stevens Paper Co. The Union Paper & Twine Co. Grand Rapids Paper Co. The Dudley Paper Co.	WISCONSIN	APPLETON GREEN BAY MILWAUKEE MILWAUKEE OSHKOSH	Barton, Duer & Koch Paper Co. Stanford Paper Co. Virginia Paper Co.
MINNESOTA	MINNEAPOLIS MINNEAPOLIS MINNEAPOLIS MINNEAPOLIS ST. PAUL	Butler Paper Co. C. J. Duffay Paper Co. Minnesota Paper & Cordage Co. The Paper Supply Co., Inc. Anchor Paper Co.			Woolz Brothers, Inc. Steen-Macek Paper Co. Sensenbrenner Paper Co. Wisconsin Paper & Products Oshkosh Paper Co.
MISSISSIPPI	JACKSON	Townsend Paper Co.			EXPORT ONLY
MISSOURI	KANSAS CITY SPRINGFIELD ST. LOUIS ST. LOUIS ST. LOUIS	Wertgame Paper Co. Wertgame Paper Co. Beacon Paper Co. Birmingham & Prosser Co. Tobey Fine Papers, Inc.	NEW YORK NEW YORK		Moller & Rothe, Inc. Fred C. Strype, Inc.
MONTANA	BILLINGS	Dixon & Co.			
NEW HAMPSHIRE	CONCORD	C. M. Rice Paper Co.			
NEW JERSEY	NEWARK TRENTON	Central Paper Co. Central Paper Co.			



HOLLINGSWORTH & WHITNEY DIVISION

SCOTT PAPER COMPANY

Trademark "MOBILE" Reg. U. S. Pat. Off.

E. H. Stuart, Pittsburgh Typographer, Dies At 75

Edwin H. Stuart, president and founder of Edwin H. Stuart, Inc., a typographic service, and a colorful figure in the industry, died on March 25 in St. Clair Memorial Hospital in Pittsburgh, Pa. Mr. Stuart was 75. A native of Webster City, Ia., he left home as a teenager and in the next 20 years he worked as a printer in 39 different states until he finally settled in Pittsburgh and founded his own business in March, 1930. A typographic specialist, Mr. Stuart built his firm into one of the largest typesetting companies in Pittsburgh and the surrounding area.

Mr. Stuart studied printing and typography under Benjamin Sherbow, Elbert Hubbard and Frederic Goudy. One of his chief interests was the publication of *Typo Graphic*, a company house organ which he edited.

National Editorial Association Appoints New General Manager

Edgar S. Bayol has been elected executive vice-president and general manager of the National Editorial Association. He assumed his new

position on May 1 at NEA headquarters in Chicago. Prior to his association with NEA, Mr. Bayol served as press counsel for the Coca-Cola Co. He is currently serving as president and a director of the United States Trademark Association. Mr. Bayol was also editorial promotion manager of the *New York World-Telegram* and served as general promotion manager of the *Washington (D.C.) Star*. Mr. Bayol is a member of Sigma Delta Chi, professional journalism fraternity, the National Press Club, and the Public Relations Society of America.

Kleen-Stik Buys West Coast Firm

Kleen-Stik Products, Inc., Chicago, has acquired the Press-On Division of Rippolite Plastics, located in Los Angeles. The new name for this company is Kleen-Stik Products, Inc. of California. F. Lee Grimes is in charge of sales for southern California and Leland E. Wiese is in charge of northern California sales with offices in San Francisco.



Edwin H. Stuart

Champion Paper Co. Announces Promotions In Sales Division

Four members of the sales division of the Champion Paper and Fibre Co., Hamilton, Ohio, were promoted recently. Don DuVall has been appointed product sales manager for business papers. Mr. DuVall has been an employee of Champion since 1929. William Ziegler has been named product sales manager for paperboard and pulp. Mr. Ziegler has been associated with the Ohio firm since 1954.

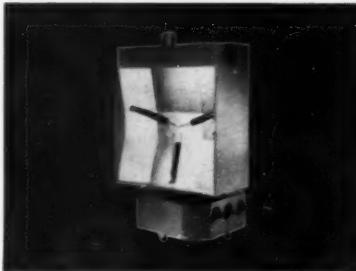
In other promotions Ralph Colegrove has been named advertising and sales promotion manager. He has been with the company since 1955. Kenneth Swing has

also been promoted to the position of assistant sales manager for special lot and government papers.

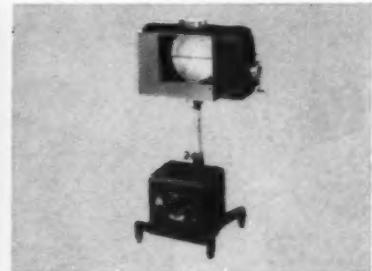
WestVaco Names New Ad Manager

S. Charles Norris, who was Mergenthaler Linotype advertising and promotion manager through the past five years, has been appointed advertising manager of West Virginia Pulp & Paper Co. As a member of the company's central marketing services staff in New York City, he is consulting with all divisions on their advertising programs and is responsible for product advertising for the paper, paperboard and building boards divisions.

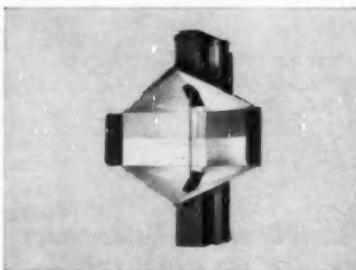
STRONG ARC LAMPS bring you light of the power you need for the job



TRI-POWER THREE PHASE HIGH INTENSITY ARC PRINTING LAMP FOR USE WITH PRINTING FRAMES 50" x 70" AND LARGER Burns a trim of three carbons to produce a single light source three times as powerful as the 140 ampere Grafar. Dual filament motor automatically compensates for any variations in the carbon burning rate throughout the 2½ hour trim. Indulating motor and tap-changing switches permit accurate compensation for line voltage changes. May be rotated 360°. Blower permits neutral gases. Long life glass insulated transformer.



GRAFARC 140 AMPERE HIGH INTENSITY ARC PRINTING LAMP FOR USE WITH PRINTING FRAMES 40" x 50" AND LARGER Twice as powerful as the average printing lamp, this lamp cuts exposure time in half. Like all Strong printing lamps, uniform light coverage is provided, with illumination variables entirely eliminated. Sharper reproduction results from their use. There is no dot undercutting. The motor is ample in size, fully automatic and reliable. Models for Monotype Hoechst MH photo composing machines assure precise control of intensity for accurate repeats.



GRAFARC CHALLENGER 75 and 110 AMPERE HIGH INTENSITY CAMERA ARC LAMP Quick setting of the arc permits minute exposures of as short as 5 seconds. Accurate density control regardless of line voltage variations. Constant color temperatures. Power-packed for dense Kodachrome. When lamp is energized the dual function motor instantly advances the carbons, strikes the arc, establishes correct gap length, and feeds the carbons so as to maintain the proper gap throughout the burning of the trim. Finger-tip control automatically separates the carbon holders to full extended length for insertion of new carbon trim, disengaging clutch and manual return. Dual lamp operation from one transformer saves time and money on installation. Also available double decked with counter-balanced support.



GRAFARC 95 AMPERE HIGH INTENSITY ARC PRINTING LAMP FOR USE WITH PRINTING FRAMES UNDER 40" x 30". As with the 140 ampere printing lamp, overhead models are available for use with horizontal printing frames. They burn in normal position, thus avoiding smoking of the reflector and preventing ash from depositing on surfaces in the light path. See your dealer or send for literature.



THE STRONG ELECTRIC CORPORATION • 57 CITY PARK AVENUE • TOLEDO 1, OHIO

Faber Birren Making Tag Design Study For New York Printer

The Rothchild Printing Co., New York City, producer of merchandising tags, has appointed Faber Birren, color consultant, to guide special studies for improving the appearance and effectiveness of modern tags.

Mr. Birren is a leading colorist operating a research agency dealing with color selection problems. He has written 15 books and more than 300 articles on color. His first study for Rothchild is "The Modern Tag." Copies are available without charge from Rothchild's Tag & Label Division, 52 E. 19th St., New York 3.

THE GRAPHIC ARTS IN WASHINGTON

Compiled and Edited by L. H. (Hal) Allen, Eastern Editor, *The Inland Printer*

Congressional Bill Proposed To Aid Small Business Expansion

Senator John Sparkman, chairman of the Senate Select Committee on Small Business, has gained 35 cosponsors for a bill which would remove tax discrimina-

tions that block small business growth. He calls S. 3194 "a modest measure designed to do a big job for small firms which are the first and hardest hit in periods of economic downturn."

His bill would permit deductions for increased out-of-income investments in inventory or depreciable assets. Deductions would be computed on a graduated scale ranging from 50 per cent of the first \$10,000 of eligible investment to 20 per cent of the third \$10,000. Senator Sparkman said that a business could gain \$10,000 maximum deduction by investing at least \$30,000 in the prescribed manner.

Other provisions would permit deductions for sums invested in retirement pension plans, installment payment of estate taxes, and depreciation allowances to purchasers of property and used equipment. Small corporations could be taxed as partnerships. Minimum accumulated earnings credit would be raised from \$60,000 to \$100,000.

"There has been much talk of tax cuts as a weapon against recession," said Senator Sparkman. "Because of their great numbers and geographical dispersal the economic well-being of small firms has a tremendous effect on the whole country. S. 3194 will accomplish much of the purpose of those who speak in general terms of tax cuts, and will set right many inequities," he stated.

GPO Employee Receives Award For Printing Suggestion

Mrs. Alice J. Moore, who serves the Government Printing Office as a printing procurement supervisor, has received a \$330 cash award for a suggestion which will save an estimated \$20,000 annually in the production of national emergency printing, according to John M. Wilson, Deputy Public Printer.

Her proposal to permit a choice of the most economical process for running jobs eliminates manufacture and storage of platemaking material for reprints, and provides for flexibility in both GPO plant printing and contract production. Her award is the largest and the saving is the greatest ever made as a result of employee suggestions under GPO's incentive awards program.

W. Virginia Pulp & Paper Expands

West Virginia Pulp & Paper Co., New York City, has purchased Fulton Bag & Products Co. of New Orleans and is continuing its operations.

Hammond SLUG SAW Glider

FAMOUS Glider SPEED AND ACCURACY
WITH FLEXIBLE PORTABILITY

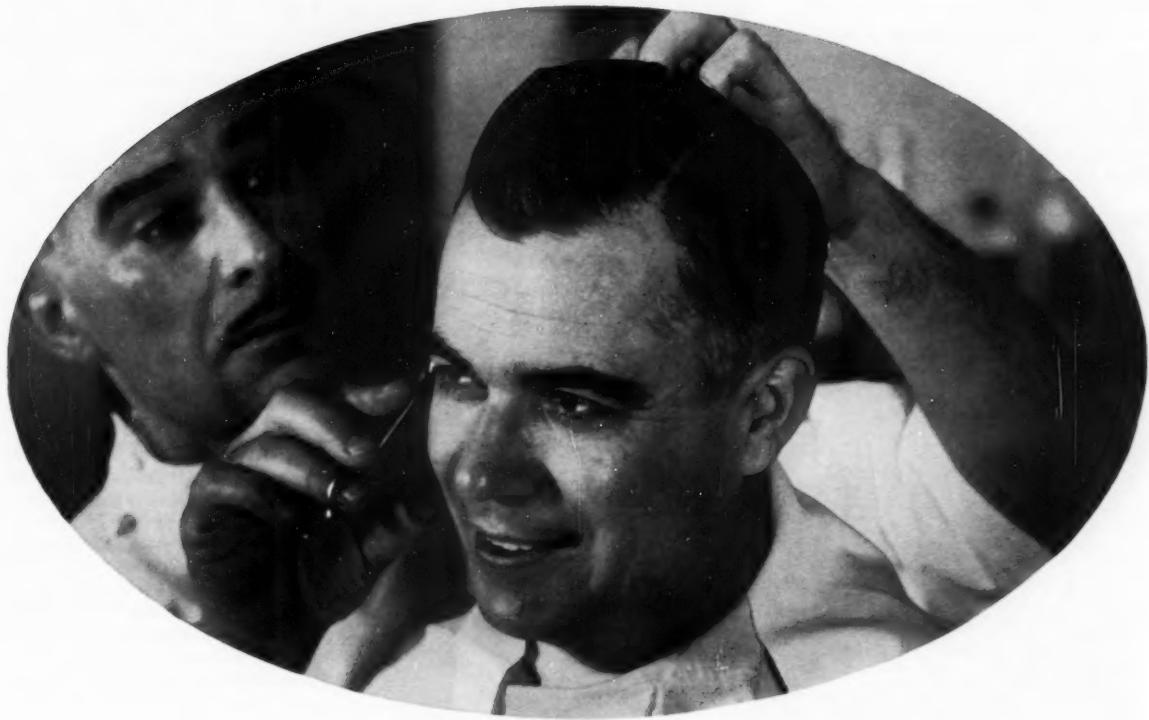
Modern production requires the Hammond SlugSaw Glider for the maximum in sawing efficiency. Now you can have the famous Glider speed and accuracy with flexible portability in the Hammond SlugSaw Glider. By placing the SlugSaw Glider in the most advantageous point in the composing room you eliminate unnecessary steps and waiting to use a saw.

Write for complete information.

Hammond Machinery Builders
1616 DOUGLAS AVENUE • KALAMAZOO, MICHIGAN

YOU'RE JUDGED BY

your grooming



YOU'RE JUDGED BY

your printing

A haircut is a casual thing which is taken for granted, but without it a man is not well-groomed.

HERE'S THE POINT

... and it's the same point Warren's advertising has been making for over 40 years: "Get a good printer." This message will appear in the May 10 issues of *Saturday Evening Post* and *Business Week*, as well as in four other magazines during the month. Total circulation over 5,500,000.

and our

know respect for yo

Get GOOD printing... Get a GOOD printer. Fine printing can only be produced by an expert. Always consult an experienced printer at the beginning of a job. He can achieve distinctive printed pieces that win friends for your company and influence buying decisions in your favor. Most likely he'll recommend Warren's High Standard Printing Papers for your jobs. He knows that for fine printing results with economy, Warren papers are top quality and therefore trustworthy. *S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.*



**printing papers
make a
good impression**

Marvin C. Rogers Foresees Changes In Next 25 Years

(Continued from page 74)

A.—My feeling about phototypesetting machines is that in the processes like offset and gravure in which photographic type is used, they're going to be a must. The good offset printer and the rotogravure printer will have to use phototype from a quality standpoint. Now whether or not they will revolutionize the industry from an economic point of view, I am not so sure because there are a lot of difficulties which still must be overcome in handling the material they produce. From a

quality point of view I don't see how they can be resisted. I think they've got to come.

Q.—Do you think phototypesetting machines will supplant hot metal machines or the transition systems such as Brightype or D-I offset?

A.—I really doubt that very much. There isn't, in my opinion, a big enough distinction between the way they produce type on film and the metal type to make

me think they will supplant hot metal machines. They offer many difficulties to a plant which has offered a wide variety of metal type faces because there comes an opportunity to offer another wide variety which doesn't necessarily match. I don't see enough in them so that I could say that they would supplant hot metal machines. Of course, changes in etching processes for producing type on a plate could easily alter the whole picture.

The whole composition field, I think, is going to go through a rather extreme change and it has to because we've too long used compositors as designers as well as typesetters. It's getting now to be a very costly way of trying to carry on a business profitably.

Q.—Do you think the new Du Pont plate is likely to change the printing industry in the next 25 years?

A.—Whether it's the Du Pont plate or not, I'm not sure, although that looks extremely promising. It certainly seems to me that that kind of plate is more likely to put letterpress on a firm footing than anything that's come on the scene in recent years.

Q.—Is it likely to make letterpress compete better with offset?

A.—It might very well do so. It ought to open up letterpress development to a point where it has many of the advantages that are now being claimed for offset—the wrap-around plate, for example, and the ability to use rotary motion for increased speed. The printing quality from that kind of plate should be greatly improved over what we get from type because its surface is all on one plane. The makeready procedure should be greatly reduced, therefore, saving time and money.

Q.—Do you think the Du Pont plate will be used on rotary presses in the future?

A.—Future printing plates will probably have a plastic surface. This photo-sensitive plastic plate will be used in everything from the job shop right up to the largest rotary press. I think these plates will practically force the letterpress printer into some platemaking activity. He may still have to go to the specialist, the photogravure, for color plates, but he will be in some sort of platemaking business in a completely integrated shop.

Q.—Do you think it possible to eliminate the water system on offset presses in the next 25 years?

A.—It's not very likely unless something unforeseen comes up. The principle

Don't be forced to alibi delivery delays



...beat deadlines with Blatchford the Base that's built for Speed

When it comes to getting the jump on the job schedule, it's Blatchford every time.

Blatchford Base is built for speed. Right from the start, Blatchford's 860 holes per square foot, the quarter-inch guide lines to one-line and two-line holes, a fast-acting key and catch combination — all get you off fast.

On the Blatchford "honeycomb", make-up, line-up, lock-up, registration all go faster. You get rolling quicker. Your job comes off the press sooner. You get the next job under way ahead of schedule.

And bear in mind . . . with Blatchford Base you get perfect support for plates of all sizes and shapes. Plates wear evenly and run longer without stops to renew make-ready.

In shops that have several types of mountings, it's no wonder that "Blatchford's the busiest Base in the place". In catalog, book, carton or general commercial printing, you can count on Blatchford to do the job quicker and better . . . at a greater profit.

Write today for booklet that tells you more about Blatchford Base.

NATIONAL LEAD
COMPANY

E. W. Blatchford Dept.

111 Broadway
New York 6

Offices in
Principal Cities



of the offset press is such that you have to have two areas, one hydrophylic and the other hydrophobic.

You can go back 50 years and find someone who tried to eliminate the water system. The old mercury surface plate was designed to do that. Such a thing is not outside the realm of possibility. Anything can happen tomorrow and it's risky to say that it will not take place.

Q.—Do you think it will be comparatively easy to maintain ink-water balance at high speeds on web offset presses?

A.—I think it will be easier on that type than it is on sheet-fed presses, once they're in operation. The type of control that's necessary should be very easy to get. I'm not sure it will ever be automatic. Most of our large presses will be more or less automatic in the future for there's a strong trend in that direction now.

Q.—What do you think is on the horizon for a small, fast rotary letterpress press?

A.—There are a number of efforts being made in this country to produce a small rotary press for short-run work. It should be a roll-fed press. There is at least one European effort at this kind of press. The press manufacturers should be ready to take advantage of the new plastic photosensitive plates when they are finally put on the market.

The press should be designed for runs well under 100,000. These small presses will probably be made in narrow widths for sheet delivery, rewind or roll operation. They should be small enough so the units can be attached or detached quickly. That kind of press will help the intermediate size printer but will limit his flexibility somewhat to certain kinds of jobs in a limited size range.

Q.—Do you think quality control will become an everyday affair in the printing industry?

A.—I am convinced that the printer's idea that he "inspect every printed sheet" will become a thing of the past, and that quality printing will be done only in shops having not only good craftsmen but organized quality control programs based on scientific sampling and well defined quality definitions as well.

I think that the trend is toward the automatic instrument type of control, certainly much more than we've had in the past. I think that it will be true in composition, in photoengraving, in all types of platemaking, and it will be true on presses, too.

Consider the presses, for instance. The ink adjustments that are required now are pretty tedious as far as the pressman is

concerned. There isn't any reason why ink can't be controlled by an instrument so the pressman can devote his attention to the product coming off the press—something no instrument can do.

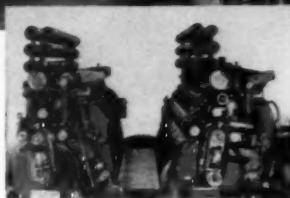
The presses must operate more automatically. I think there will be a trend toward the elimination of the folder at the end of the presses on publication work. The rewinding type of operation will enter the scene so that rolls will feed to bindery equipment. Instead of those huge loads of signatures traveling around the average shop, we'll have rolls being transported to the bindery for folding and finishing.

There remains the problem of inspection for quality. There will have to be instruments for inspecting quality, and the bindery machines now in use will have to be completely altered to take care of that. But that's a long way off, I suspect, but certainly we can expect it within the next 25 years.

Teachers Attend Convention

Eighty-five teachers representing many schools from Santa Barbara to San Diego, Calif., recently attended an International Graphic Arts Education Association convention at Potlatch Forest, Inc., paper mill in Pomona, Calif.

SAVE $\frac{1}{2}$ the running time on 4-Color printing



WESTERN PRINTING MACHINERY Color Units added to a 2-Color Miehle press will save one-half the running time on 4-color printing.

On a full production schedule, this big saving will pay for the added WPM Color Units in a matter of months.

WPM Color Units are self-contained printing units, permanently installed on and synchronized with the printing press. For regular press operation, WPM Color Units are locked out in seconds.

If you would like to explore the opportunity that WPM Color Units offer you, our engineering staff will be glad to discuss it with you, without obligation.

WESTERN PRINTING MACHINERY CO.
3519 N. Spaulding Ave. • Chicago 18, Ill.

Manufacturers of Color Units for Miehle flatbed presses
Converters of FLATBEDS to ROTARY and HONEYCOMB PLATE CYLINDERS

wpm

Teamed for PROFIT . . . WPM Color Units on Miehle Presses

NAP-L Vice-President Looks At Offset's Future

(Concluded from page 77)

a large cumbersome flat, the stripper will work on small units, and then these small stripped-up units will be imposed directly to sensitized plates.

At this writing it is difficult to keep tab on the new platemaking materials being put on the market. About 25 years ago cumbersome lithographic stones gave way to zinc and aluminum, and now presensi-

tized and paper plates are performing yeoman service in producing certain kinds of work. Yet, we now hear of platemaking research which will further simplify lithographic platemaking operations.

We can look forward to the day when a lithographic craftsman will be able to place copy on a copyboard positioned beneath an overhead camera so that he can photograph the desired image directly to a light-sensitive press plate.

Automation when it becomes effective in the lithographic industry should develop and finish a press plate in far less

time than is required for the multiple work operations of the camera, stripping, opaquing, photocomposing and platemaking departments.

Lithographic press manufacturers, too, have contributed greatly in changing the comparatively slow press of 25 years ago to those in use today. The press of today has cut down on the time necessary for makeready, and it enables the pressman to get more accurate register with ink distribution and water under closer control. These factors, coupled with many other improvements in manufacture, have gone far toward bringing up both quality and productivity in the lithographic industry.

Yet we hope that eventually water fountains will give way to moisture dampeners. Some press manufacturers should add vacuum equipment which will pull out the lint, dust and dirt from paper before it reaches the impression cylinder of the press.

Web presses under electronic control, utilizing long-life plates with quick drying inks and folding operations on the rear of the press, will produce more and more publication work such as books, magazines and small newspapers.

The growth of lithography can be attributed to our free enterprise system. However, free enterprise, the foundation stone of our country, today stands at the crossroads. If we continue on an inflationary economy with foreign markets producing their own and even some of our heavy capital goods, we may eventually find ourselves under a socialistic labor-controlled government. In such an economy weak units will find it difficult to compete with larger well-managed plants. The selection of advertising media by lithographers' customers normally is governed by net returns as against advertising costs. Certainly, we must come to a terminal point in so far as wages, hours, and working conditions are concerned, even if it must be by way of having a government controlled pretty much by labor.

The lithographic industry right now is undergoing an industrial revolution. It promises much for those who possess the necessary requisite: uncommon common sense. We know that many changes in equipment, materials and method are now taking place day after day. The lithographers and employees who operate as a well-trained team with a strong *esprit de corps* can look forward to even better days in the years ahead.

Direct Mail Advertising Increases

Nationwide direct mail advertising volume last year was \$1,681,401, slightly below Direct Mail Advertising Association predictions but nearly four per cent above the 1956 level. Since 1947 volume has increased more than 300 per cent. Direct mail is this country's second largest advertising medium and is exceeded only by newspaper advertising.

NEW
Separate Pump Motor and Optional Automatic Stop

for C&P SIDE DELIVERY CRAFTSMAN PRESSES

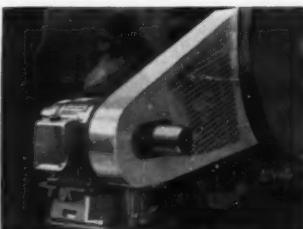
Increased operating advantages have been added to our side-delivery presses by including a separate pump motor as standard equipment. This insures uniform vacuum and blast at all press speeds.

In addition to a standard impression throw-off, these presses may be equipped with an optional automatic stop so that when a sheet is not fed or delivered, a brake is automatically applied and the press stops. Pulley, belt and drive motor continue to run, assuring a quick return to the printing cycle.

From every operating viewpoint C&P Craftsman Side Delivery Presses provide the pressman with unusual profit-making production advantages. These include:

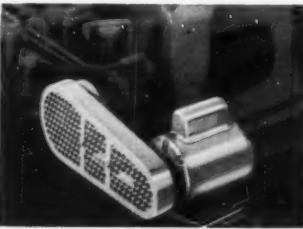
Side-delivery of ample capacity • Two-up to hairline register doubles output of small forms • Dual impression controls reduce make-ready time • Extra large sheet sizes—[11" x 17" on 10" x 15"; 13" x 19" on 12" x 18"]. Smallest sheet 1 1/2" x 3 3/4" • Left or right register—a time-saver on work and turn jobs • High hourly production at speeds consistent with the kind of job being produced.

Ask your C & P dealer for full details on Craftsman Side Delivery Automatics or write us.



A separate constant speed motor with variable speed pulley operates the press.

A separate constant speed motor operates the pump.



THE CHANDLER AND PRICE COMPANY

6000 Carnegie Avenue • Cleveland 3, Ohio

Manufacturers of dependable printing presses and paper cutters



STABILITY!



For trouble-free press performance specify **Consolidated Double Coated Offset Papers**

Greater stability is just one of the big pluses you get from Consolidated's double coating of offset printing papers. You can count on superior pick resistance and maximum uniformity, too. All add up to improved press performance—better results.

What's more, you get these important double coating advantages in every Consolidated grade *at no extra cost*—PRODUCTOLITH, CONSOLITH GLOSS and CONSOLITH OPAQUE.

See the difference! Ask your Consolidated Merchant for free trial sheets. Compare performance and cost with the offset paper you are now using.

You'll find double coating makes Consolidated Offset Printing Papers even greater values than before.

Available only through your Consolidated Paper Merchant

Consolidated

ENAMEL PRINTING PAPERS
a complete line for offset and letterpress printing
CONSOLIDATED WATER POWER AND PAPER COMPANY
SALES OFFICES: 135 S. LASALLE ST. * CHICAGO 3, ILL.

R. & E. Council's Robert Rossell Looks At Future

(Continued from page 74)

special laboratory in Arizona. The fluorescent approach is being used by the Todd Company in its check printing operations.

The Post Office Department in Washington has been experimenting with a method for high-speed sorting of mail. The department has developed a device that will recognize and sort 18 different state names. As far as I know, the device will recognize only typewritten addresses. The Bell Telephone Laboratories have developed a technique for "reading" hand-

written numbers which are placed in a certain area.

All of these things are going to cost money and at first only the larger firms are going to be able to have them. It will be years before the medium or small printer will be in a position to use them.

Q.—What do you foresee in the development of printing presses in the next 25 years?

A.—Development of printing presses

will depend upon how some of these other printing processes develop. The new S-C 5000 high-speed printer made by Stromberg-Carlson for processing data from electronic machines is very light in weight and could influence design of future printing presses.

In the future I see nothing but web-fed rotary high-speed presses. The presses we have today are too slow for future use. Standardization of press sizes will be an important factor. We say today that the customer demands all these odd sizes. How many of us have taken the trouble to go to the customer and tell him the advantages of standardization?

Standardization of press sizes would reduce the number of paper sizes, to mention only one item. In other words you would find that certain printers would produce nothing but a certain page size; another shop another page size. You have specialists in other industries; why not in printing? If you have a publication, you should go to a publications printer. If you want a letterhead, you go to a letterhead shop and are offered certain standard sizes and colors.

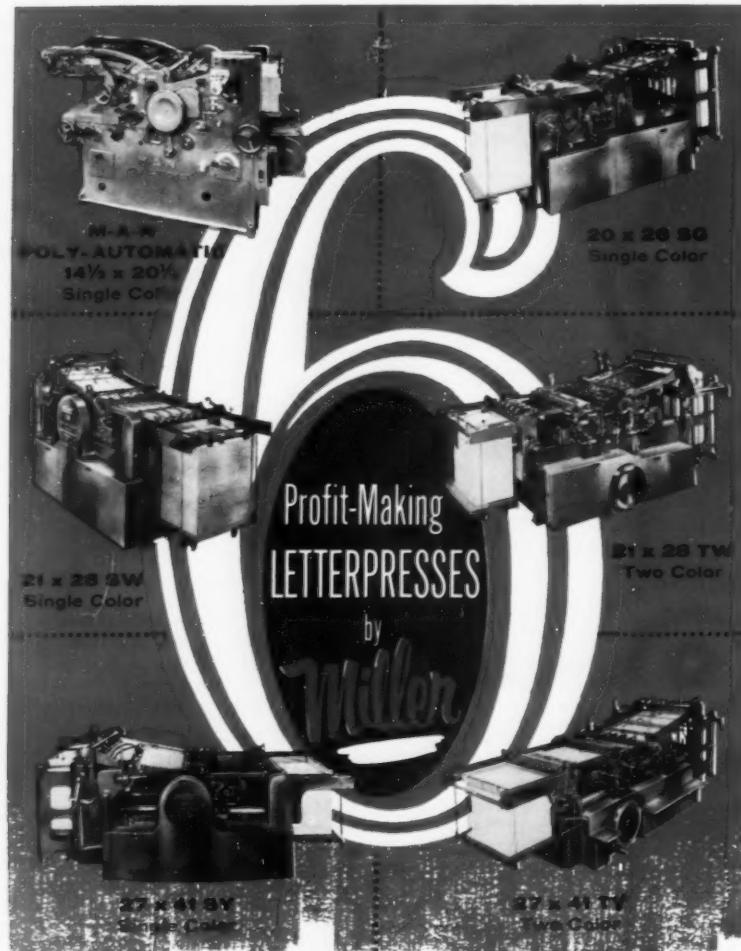
Q.—Do you think the new engravings being developed by Du Pont and Time's Printing Development Laboratories will influence the design of letterpress equipment in the future?

A.—To get the full value from these precision-built plates, the presses of the future will also have to have precision built into them. It doesn't do any good to have precision in the plates and not in the presses and other equipment. Rollers, for instance, must be made by precision methods. All of our equipment and material for the press must be precision-prepared in order to eliminate idle time for presses. Because of all this, our costs are going to be even higher than they are today. We've got to be able to put a form on the press, push a button, and run without any delay.

Q.—Do you believe there should be the delay in letterpress equipment for makeready that we have today?

A.—There should be little or no delay on any press. All the makeready and premakeready, or whatever you want to term it, should be done prior to the press run. Down time on the press should be kept to a minimum.

We don't know enough about the fundamentals of letterpress because we don't have a research foundation for letterpress as we have for offset. There is a need for such a foundation and one should be established. There will be less and less demand for letterpress unless some of these things can be worked out.



MILLER PRINTING MACHINERY CO.
1115 Reedsdale St. Pittsburgh 33, Pa.

MILLER PRINTING MACHINERY CO. OF CANADA LIMITED
730 Bay St., Toronto 2, Ontario

Q.—Do you think the new Time and Du Pont plates are likely to help letterpress maintain its position or regain some of its lost ground?

A.—It's too early to predict what they might do because we don't yet know enough about them. We don't know what the costs are going to be. According to what DuPont's men have been saying recently, it will be at least two years before their plate is on the market.

I have a feeling that the new plate isn't going to be cheap; and if it is not going to be cheap, how can it really compete with offset? The new plate can be made faster, can compete a little better time-wise, but that's not the whole problem. If you can't equal or better the press time of lithography, then the plate's market will be limited.

Q.—Then you think that offset lithography has greater possibilities than letterpress in the future?

A.—Each process will have to go its own way. The process that has really made strides and will continue to do so in the future is flexography. I was talking to a fellow in Washington just the other day who confirmed that flexography is the fastest growing printing process insofar as suppliers are concerned. That's where volume is headed. Of course, flexography basically is a letterpress process using rubber and plastic plates. It is being used mainly today for packaging, but there is a possibility that it will be used in the advertising field in the future because of its potentially lower costs and improved quality.

Q.—Do you think it will ever be possible to make a letterpress plate that will work on a plane surface much as an offset plate does? There seems to be some experimental work on such a plate going on.

A.—There's a new system being worked on in Holland. You just put the plate in front of a camera and expose, process it, and put it right on the press. Such plates are being put on letterpress presses, but I think they work better on an offset press because they have very little relief on them. You can rub your hand over them and feel very little unevenness; you can't feel any real relief and it's not the type of thing you can measure with a conventional micrometer.

Q.—What do you think is the biggest disadvantage of offset lithography today? What will make it a better and faster process?

A.—The main trouble with offset has been the difficulty of maintaining correct

balance between the ink and the water. With the advances made in inks and various types of platemaking techniques, many of the earlier troubles have been wiped out. It's hard to tell the difference today between good offset lithography and good letterpress printing. It's getting harder to say that one process is better than the other. If you are a buyer of printing, you should not tell your printer how you want the job produced but let him decide.

Q.—What do you think of presensitized plates? Are there improvements that should or can be made?

A.—One of the things that might be needed is a bigger plate. As far as presensitized plates are concerned, they are pretty simple, and I don't see the need for any improvements except in size. The manufacturers are pushing on this front now, and I note that one has just announced a 47½x59 size. I think there is a definite place for the presensitized plate in the future.

Q.—Do you believe the printing industry is putting enough money into research?

(Concluded on page 166)



No matter how successful you've been, you've

GOT TO KEEP ALERT

Successful people stay successful by keeping alert to the changes in the industry. Brown-Bridge "flat-as-a-pancake" gummed paper has always been the basis of most successful label jobs . . . printed by letterpress or offset. Constant research is the reason . . . plus constant alertness to the needs of the industry. Why not get your free copy of our Idea Book? Very quickly

you'll see why our gummed paper constantly zooms in popularity.

flat-as-a-pancake
Gummed Paper **IDEA BOOK**

IT'S FREE . . . to alert people
. . . a real sales creating aid.
Ask for Book P-358

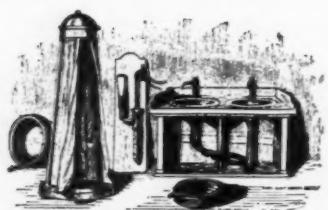
The Brown-Bridge Mills, Inc., Troy, Ohio

New York, 6 East 45th St. • Chicago, 608 S. Dearborn • Philadelphia, 315 Clwyd Road, Bala-Cynwyd, Pa.
St. Louis, 4378 Lindell Blvd. • Ft. Worth, 2416 Cullen St. • San Francisco, 420 Market St.

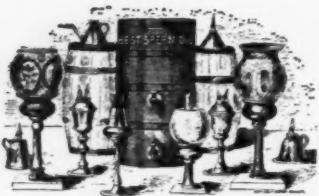
WHATEVER



YOUR



BUSINESS



... you can improve it by using the right kind of paper. Millers Falls Bond paper has been helping successful businesses for years. Sparkling white, with the look and feel of quality, Millers Falls Bond is both practical and impressive. Use it for correspondence, orders and invoices, direct mail advertising. Don't just buy paper; buy the best!

Better papers are made with cotton fiber

MILLERS FALLS BOND

MILLERS FALLS PAPER CO. • MILLERS FALLS, MASS.

Linotype's President Sees Good Future For Industry

(Concluded from page 77)

This is the direction of change we see.

Q. But isn't this trend already underway?

A.—Yes. The printing industry is operating under a new philosophy today, has been, perhaps, since the end of World War II. It is utilizing the best engineering and manufacturing principles, is experimenting, researching, taking a fresh look at a lot of old ways of doing things, and old attitudes. We see more and more emphasis on systematization. That's why our research and development division, while working on Linofilm, created a whole system for creating photographic images and also for placing them, in proper size and position, into a finished job. We gave a lot of thought to the perennial problem of corrections and invented the Linofilm Corrector. That in itself will be a major factor in profitable photocomposition.

Q.—Will new machines make present manpower skills obsolete?

A.—No, definitely. A machine is only as good as the man who uses it. Some new skills will be required, but the old ones will remain basic. The man who can work well with hot metal can work well with cold type.

Q.—Will present printing machinery become obsolete?

A.—Present models, yes; present machinery, no. Just because we don't drive

Western Printing Association Names Irl Korsen President

Irl Korsen of Beverly Hills, Calif., was named president of Printing Industries Association, Inc. of Los Angeles at the 500-member trade group's annual election meeting in Los Angeles recently. O. T. Hamilton of Los Angeles, formerly a member of the PIA board of directors, was elected vice-president and Dale Magor of Walnut Park, Calif., former vice-president, was elected secretary-treasurer. The elections were followed by the first California showing of a 22-minute color film titled "Printing—A Future Unlimited," which was produced under the supervision of Mr. Korsen. The film presents a story of the printing industry as it appeals to young people seeking a career in the graphic arts industry.



Irl Korsen

Model T Fords any more doesn't make the automobile obsolete. Offset didn't obsolete letterpress. Cold type won't obsolete hot metal. But there will be improvements on all machines, presses, linecasters, routers, stitchers—you name 'em. And by the time THE INLAND PRINTER is a century old there'll be improvements in phototypesetting machines, too.

Q.—So you see the industry's future through optimistic eyes?

A.—I certainly do and so does my company. Our investment in the future bears that out. We anticipate a solid market for hot metal even as the use of new cold type grows. When you have two solid factors like this working as allies there just isn't any real limit on where our industry can go.

R. & E. Council's Rossell Looks At Coming Events

(Concluded from page 165)

A.—Not nearly enough to keep up with the expected demand for graphic arts products. Unless we keep up with the demand, we are going to find other means of communication entering the picture. We must get across to those in the industry the need to support and to keep up with research. They will have to keep abreast of what is taking place, and they will have to support these new developments and not let some else do it. That "someone else" could be their competitors.

Members of the industry are going to have to devote part of their time or that of their staff to keeping up with what is going on. They will have to buy the trade journals and really look into the articles and analyze them from the standpoint of their own operations. You can't just read THE INLAND PRINTER and put it aside. You must read it and then look into certain things. That doesn't mean you are going to put into your shop everything new that comes along, but you must know what is going on. Tomorrow you may wish you had.

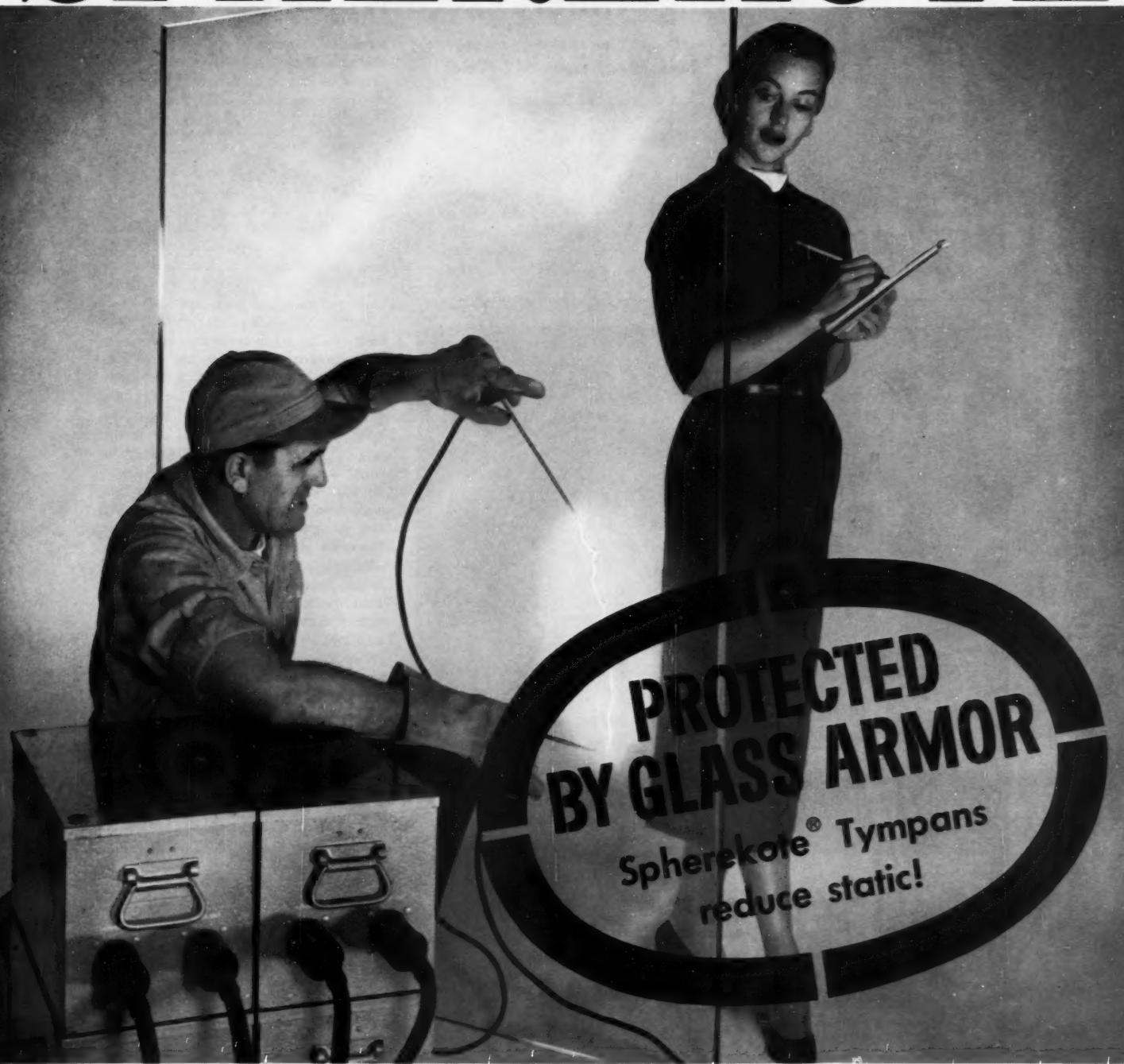
Linweave Holds Annual Meeting

Ninety-nine representatives of 42 companies attended the 38th annual meeting of Linweave distributors March 29 in New York City. Linweave manager T. H. Chambers conducted a merchandising program presenting new items, sales promotion and direct mail advertising plans. He reported that last year was Linweave's second best year in terms of flat paper and converted item sales.

Hoe Co. Opens Dallas Office

R. Hoe & Co., Inc. has announced the opening of a southwestern regional office in Dallas. Charles M. Keeter is manager of the office, located in the Meadows Bldg.

SPHEREKOTE

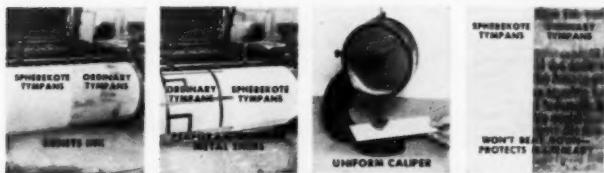


Static problems solved...

jobs off the press faster! This tough glass panel is positive protection against an electrical charge. And "Spherekote" Tympan Covers—with their glass armored surface—protect your press runs against static problems, keep production volume high, even in cold, dry weather! The most difficult to run stocks, like

onion skin or gummed labels, run smoothly with substantially reduced downtime.

Your 3M representative or the "Printer-Scientists" of the 3M Printing Products Research Laboratories have the answer to your toughest printing problems. For further details—and a sample swatch of "Spherekote" Tympons, Write: MINNESOTA MINING AND MANUFACTURING COMPANY, DEPT. DA-58, ST. PAUL 6, MINN.



REG. U.S. PAT. OFF.
SPHEREKOTE |
TYMPAN COVERS
BRAND

Where research is the key to tomorrow

Made in U.S.A. by Minnesota Mining and Manufacturing Co., St. Paul 6, Minn. General Export: 99 Park Avenue, New York 16, N.Y. In Canada: P.O. Box 757, London, Ontario.



New York Employing Printers Executive Views Future

(Concluded from page 76)

the trend toward larger manufacturing units will continue strong. The fact that plant investment per employee has doubled in the past 20 years indicates that the expense of entering the printing industry will make it exceedingly difficult for "the little fellow" to start from scratch. At the risk of seeming inconsistent, I would add that service printing for local communities in itself is a definite area of specialization, and well-managed small and medium plants will be important factors.

Q.—Will we have the manpower to make industry expansion possible?

A.—Only if we all work at recruitment. Let's not underestimate the competition for capable young men which will be provided by industries yet unknown. Running a press may seem tame to a young man who might otherwise be piloting a space ship to the moon. The sooner we expand our apprentice training programs, the better chance we will have to meet the competition for young men. In this city

we are encouraged by the completion of the new building for the New York School of Printing, which will soon permit larger enrollment and attract, we believe, highly qualified students.

Q.—Can we expect a much higher degree of automation in the near future?

A.—Well, it takes three groups of people to make technological progress: scientists and inventors in the laboratory, plant owners willing to invest in a new process or installation, and customers who cause change by demanding better quality, faster service and more favorable prices. In some respects the scientists and inventors have already done their part of the job, as witness the electronic color scanner, the photosensitive relief printing plate, the phototypesetting machine and the grainless offset plate. The time necessary to bring them into general use now depends on our plants and customers. There is a certain amount of risk in adopting any new technological development, and there has to be incentive in the form of profit expansion. A brighter outlook profitwise would induce faster technological progress. I guess we could sum it up by saying that if Gutenberg came back today he might be able to find his way around the shop. In another 25 years he would be completely bewildered.

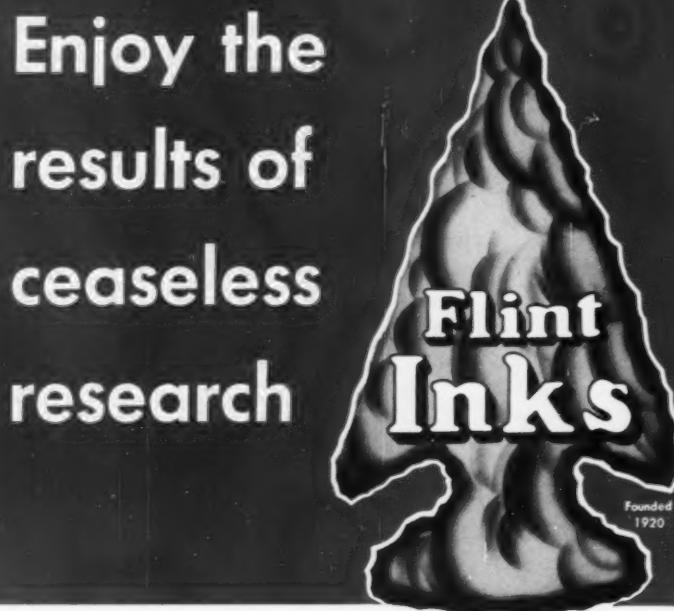
Education Council Organizes Industry Co-operation Awards

The Education Council of the Graphic Arts Industry has set up the James J. Rudisill Industry-Education Co-operation Awards for presentation annually to local groups of printers in recognition of their programs encouraging industry-education co-operation.

The awards recognize Mr. Rudisill's efforts over many years to achieve closer relationships between local printing groups and schools offering graphic arts education programs. He was the council's first president and has served as chairman of Printing Industry of America's education committee.

The awards consist of a plaque for the winning group, citations for individual members, and certificates of appreciation for companies and persons not on the local committee who participated in its work. Winners will be selected by the council's Educational Programs Committee, whose chairman is Emil Mueller of Edward Stern & Co., Philadelphia.

"Since winners for 1958 will be announced early in 1959, local groups have the major part of this year to intensify their activities so that they may be eligible for the awards," said Samuel M. Burt, managing director of the council.



SUPER SNAP-SET BLACK & COLORS

Instant Drying—Sharper Screens

Howard Flint Ink Co.

•Gravure •Letterpress •Lithographic •Flexographic

ATLANTA • CHICAGO • CLEVELAND • DALLAS • DENVER • DETROIT • HOUSTON
INDIANAPOLIS • KANSAS CITY • LOS ANGELES • MINNEAPOLIS • NEW ORLEANS • NEW YORK

ROYAL ZENITH

29

SINGLE COLOR OFFSET PRESS

**Everything's BIG about this press
but the PRICE! ...**

BIG sheet—23" x 30"—puts you into the big press class without big press costs!

BIG economy, automatic electronic controls, stream feed, practically non-existent makeready, precision register, super fast getaway—make this press the most economical press you've ever seen!

BIG quality. Fine ink coverage and precision register for the most difficult multi-color job—or the simplest 1 color form.

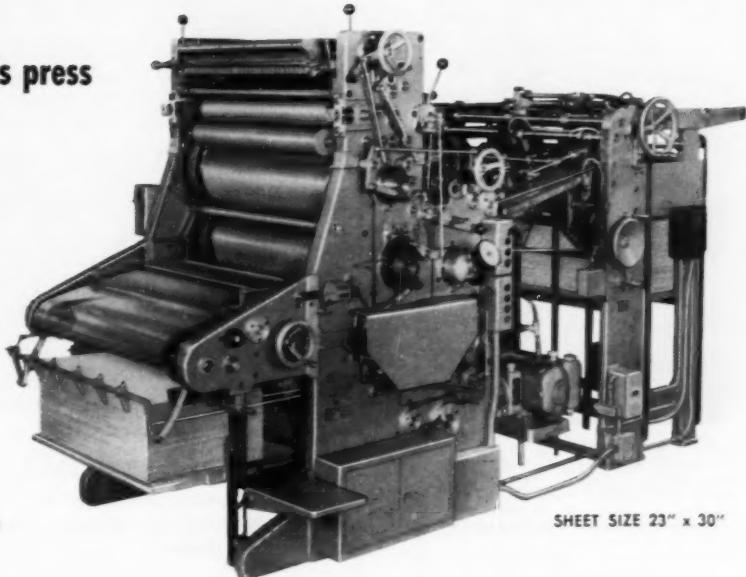
BIG speed. Up to 40,000 impressions per shift—means MORE SALEABLE SHEETS AT END OF DAY!

BIG money-maker. You'll be astonished at the way that your PROFITS GO UP as your costs go down with the Royal Zenith 29—biggest money-maker in your shop!

BIG value. One of the built-in features of this press is the low initial cost. Add it to our attractive easy terms, and you've got a combination that can't be beat!

...and the **Royal Zenith 23**

Incorporates all the features of the big press in a super-economy 15" x 23" sheet size. Called the "most automated" press of its type on the market. Whether you're "going into offset"—or are already there—you need details of this profit-producer!



SHEET SIZE 23" x 30"



Factory trained mechanics available anywhere in U.S. or Canada for 24 hour-a-day service on parts and maintenance.

Call or write Dept. I for complete details on the Royal Zenith Models 23 and 29, and name of distributor in your vicinity.

Royal Zenith Corporation

WORLD'S FINEST LITHOGRAPHIC PRESSES

180 VARICK STREET • NEW YORK 14, N.Y. • OREGON 5-0200

Stickin' Around KLEEN-STIK

SMILES Pay Off for OHIO OIL
—especially the smiles of customers "tickled pink" by the new "Smile-maker" service program of THE OHIO OIL CO., Findlay, Ohio. To promote this friend-making, sales-



IDEA NO. 132

making campaign, Ad Mgr. JACK PHILLIPS developed this big (18" x 13") distinctive FACE-STIK sign. The transparent Kleen-Stik adhesive, applied after printing, keeps these bright reminders "stuck up" in station windows. RAD-MAR PRESS, of Toledo, did the colorful production under the eye of R. F. "FRITZ" RADKE, V.P.

Outstanding P.O.P. Ideas Featuring the World's Most Versatile Self-Sticking Adhesive!

In use, the FACE-STIK oval is surrounded by several die-cut window streamers pointing up the Smile-maker guarantee. This refers to the company's policy of satisfaction guaranteed to make the customer smile, or his money is refunded. The streamers, produced by



MASILLON-CLEVELAND-AKRON SIGN CO., in Massillon, Ohio, are equipped with Kleen-Stik's miracle peel-an'-press "D" Transfer Tape. Ohio Oilmen like this moistureless, easy-to-apply adhesive that sticks tight—even when windows "sweat" and other adhesives fail. To all concerned, a great big smile for a job done in style!

Make sure your customers know about KLEEN-STIK—the valuable "extra" that builds extra sales for you. Write today for big free "Kleen-Stik Idea Kit".

KLEEN-STIK Products, Inc.

Pioneers in Pressure-Sensitives for Advertising and Labeling

7300 W. Wilson Ave. • Chicago 31, Ill.

W. C. Huebner Forecasts Changes Coming In Printing Industry In Next 25 Years

(Concluded from page 75)

color values. It is good business to use a color computer for matching the key color spots on the copy before the reproduction starts, and for designating required dot sizes by measurement.

2.—Phototype, meaning negatives and positives photoprinted on metal plates to be etched. We've had 50 years of research on deep-etching various metals. Some researchers are still spending money that could be saved by printing letterpress from flat planosurface plates. The crux of letterpress cost is makeready, which exists because of metal thicknesses varying under stress and pressure.

3.—Proofing. The first purpose is to show the customer what he can expect to see in the completed job if the proofer uses the ink and paper to be used for the press run. I see the need for eliminating proofing several times in order to verify wrong guesswork on what dot size is needed to match the color copy. We need quick proofs in color ink before printing plates are made.

4.—Letterpress plates should be planosurface types preregistered to get the press rolling with minimum makeready delay.

5.—Makeready. Cut it out by correct surface speed rolling with minimum pressure from planosurface letterpress plates. Cut out the offset dampener. Get rid of water. Print offset dry.

6.—Hours of nonproductivity. Eliminate needless procedures which waste time. The electrotypewriter or stereotypewriter can make the new planosurface plates from perfected negatives or positives supplied by the platemaker customer. This can be done with greater efficiency than with the old plates.

7.—Unproductive payroll costs can be reduced to a minimum by training more and more craftsmen to handle in a superior manner the growing volume of work in letterpress, offset and gravure.

Q.—Do you see progress along any of those lines?

A.—Yes. Some progress is being made whichever way the battle of the processes is going. The new sharp look at printing imponderables and unpredictables is a big step forward.

Q.—But the winning process, if any?

A.—Probably within the next decade no one process will completely replace the others. But on the basis of what we are learning now, the long look ahead would seem to indicate an entirely new concept of printing, with gradual replacement of old equipment, just as the offset press re-

placed the lithographic stone press. That minor revolution brought a spectacular growth to the industry, with more and better jobs plus an expanding field to work in. Perhaps the battle now being fought will usher in a similar or perhaps a greater development benefiting all the branches of printing.

Engraved Stationery Group To Meet In Toronto June 22

The Engraved Stationery Manufacturers Association's annual convention will start its four-day schedule on June 22 at the King Edward-Sheraton Hotel in Toronto, Can.

President Harold D. Woodbury of Woodbury & Co., Worcester, Mass., will open the first business session on June 23rd and chair a clinic on the construction of a price list. Charles J. Peck, Peck Engraving Co., Cleveland, will conduct a clinic on photographic die-making. Ivan S. Siegrist, Siegrist Engraving Co., Kansas City, is due to report on the results of a questionnaire sent to member companies for reporting financial ratios. Rounding out this session will be a meeting of the Research Institute headed by Louis B. Lehman, Lehman Brothers, New Haven.

Mr. Peck will lead a discussion of wage incentives on June 24, and J. L. Nussmeier, Nussmeier Engraving Co., Evansville, Ind., will conduct a clinic for determining what normal spoilage is.

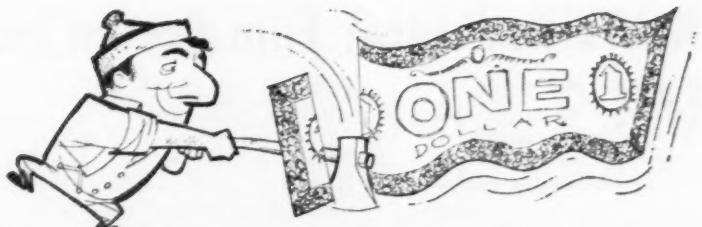
Election of officers is timed for the final morning. Following an afternoon of recreation will be the annual banquet with an address by an invited speaker and announcement of awards for the best engraving work. Awards will include the Cronite Cup, the Woodbury Tray, and certificates of excellence for all-engraved social stationery, business cards and miscellaneous material.

ESMA's travel exhibit of engraved items will be on display. There will be screenings of the "Canadian National Exhibition" film and Interchemical Corp.'s "This Is Color" and "Color Magic" films.

Direct Mail Film Available

A new color slide film titled "Headlining the 1957 Direct Mail Leaders" and showing parts of each of the 57 campaigns which were rated tops in the Direct Mail Advertising Association's annual competition is available for Direct Mail Day, school, college, business and professional group showings throughout the country. The time of the film is 22 minutes. Price per complete set of prints is \$20. DMAA's address is 3 E. 57th St., New York 27.

Want To...



CHOP 9/10 OFF YOUR GATHERING \$'S?



The New Macey Gathering Machine Has Done It!

The new high-speed Macey Gathering Machine has proved in actual in-plant production it can slash nine-tenths off a firm's gathering costs over old hand-gathering methods. Here's why.

IT'S FAST!

- Takes just one minute per station to set and load hoppers.
- No interruptions with continuous loading... machine feeds from bottom, loads from top.
- Faster than any comparable machine in *total daily production*.

IT'S ACCURATE!

- No misfeeding, overloading or feed stoppages.
- No skips or doubles.

IT'S EFFICIENT!

- Handles book sections, greeting cards, gift-wrapping paper, folios, patterns, catalog inserts.
- Accommodates any materials from 40-lb offset papers to 64-page signatures.
- Will take sheet sizes from 3 x 5" to 13 x 16" or larger.

Available in sizes from 6 to 30 stations.

Why not let a Macey representative call on you and survey your gathering problems?

**HARRIS
INTERTYPE
CORPORATION**

MACEY COMPANY
A Subsidiary of Harris-Intertype Corporation
5350 West 130th St., Cleveland 30, Ohio

- Please send me descriptive literature giving details on the new Macey Gathering Machine.
- Have a Macey representative call on me to study my gathering problems.

Name _____

Company _____

Address _____

City _____

Zone _____ State _____ IP 5-8

Fifth LTF Technical Film Forum Held In Cincinnati

By Edgar C. Hanford

The fifth presentation of the filmed technical forum of the Lithographic Technical Foundation attracted 400 midwest lithographers to Cincinnati on April 18-19. The program included a screening of six color films and talks on new developments that emphasized the rapid growth of this part of the graphic arts industry.

Michael H. Bruno, LTF research manager, discussed numerous new devices and procedures which, he said, have made it possible for lithography to advance into

new fields and "indicate a rosy future." He predicted that, before too many years, "we can do away entirely with plate dampening because ink and water will be included in one unit," and he said that research now under way is expected to provide the answer concerning what forces are involved when ink and paper meet.

"Quality, with respect to printing, must be defined precisely. We must know the factors that contribute to and affect quality," Mr. Bruno declared. He predicted that in 10 to 15 years electronic com-

puters will be available for measuring the quality of lithographic printing automatically. He noted that some of the recently developed equipment, while very expensive, yet "holds out good possibilities in solving some of the present problems," and is worth consideration, "if it cuts over-all costs." He added that "we're making progress toward more accurate pre-job estimating."

Frank Preucil, supervisor of the LTF photographic and color division, gave an informative speech on "Seeing Light and Color," and in a separate concurrent session he discussed problems of color separation, masking and reproduction in more detail. About 200 of those present attended this session.

Subjects of the six films were "How to Make Better Halftones," "How to Make Better Surface Plates," "Paper Troubles on the Press," "Avoiding Trouble With Ink," "Deep-Etch Platemaking," and "Handling Plates on the Press."

The forum was opened with brief welcoming talks by Harold Merten, Jr., president of the Miami Valley Lithographers Association, the forum sponsor, and Andrew Donaldson, LTF president. Introduced were Robert F. Reed, the first LTF research director and now research consultant, and Paul Dorst, former LTF research associate, and now an independent lithographic consultant.

Concluding the program was a question-and-answer period with Mr. Bruno, Mr. Preucil and Mr. Reed answering more than a score of questions.

"Technical forums such as this amply demonstrate the value of trade associations and the possibilities they offer for providing their members with useful information," commented John D. Rockaway, managing director of the Miami Valley Lithographers Association.

National Magazine Cover Uses Day-Glo Litho Ink

The May 1958 cover of *Pageant* magazine was said to be the first offset application of Day-Glo litho ink on a national magazine cover. A 13-square-inch ink strip of "Dawn Rose" fluorescent color was used. *Pageant* reports that reactions to the cover have been good and that the special ink will also be used on the June cover.

The idea for the use of Day-Glo stemmed from approximately 100 experimental covers submitted by Raymond Loewy, nationally-known industrial designer. Almost all of these covers used Day-Glo inks.

The magazine covers were printed by the Regensteiner Corp. of Chicago, which ran the 770,000 covers on a Miehle press

Follow the Arrows to Lower-Cost Cutting with a SIMONDS RED STREAK PAPER KNIFE!

~~There are many, many kinds of steel today BUT THIS IS THE ONE THAT'S BEST FOR CUTTING PAPER! We call it "S-301", you'll call it "excellent". It's from Simonds' own Steel Mill and is the result of constant research and testing. Combines maximum hardness with toughness to give you more cuts per grind.~~

~~Note the supersmooth mirror-like finish on the face side. It's an important factor in maintaining a razor-sharp cutting edge for the longer life of a Simonds Knife.~~

~~Concave Ground on the face side for maximum clearance, the knife cuts freely and easily without rubbing the stock — gives you cleaner, straighter cuts with less strain on knife and cutter.~~

~~For a longer-lasting cutting edge (and a minimum of resharpening) plus dependable performance always, follow the arrows to Simonds Paper Knives. Many standard sizes are available from stock.~~

For Fast Service from Complete Stocks Call your SIMONDS INDUSTRIAL SUPPLY DISTRIBUTOR

SIMONDS SAW AND STEEL CO. BETHLEHEM, PA.

Factory Branches in Boston, Chicago, Cleveland, Minn., Shreveport, La., San Francisco and Portland, Ore., Canadian Factory in Montreal, Que., Simonds Divisions: Simonds Steel Mill, Lockport, N. Y., Heller Tool Co., Newcomerstown, Ohio, Simonds Abrasive Co., Phila., Pa., and Arvida, Que., Canada

Ti-Pi



SIZES UP TO

3 x 6 FEET!

Largest Tint or Varnish Block available FOR FLAT BED PRINTING.

For Printing or Varnishing large displays, Ti-Pi Ready-mounted Printing Plate Material will do the job better and SAVE YOU MONEY.

WRITE TODAY for prices, descriptive literature and

FREE SAMPLES

Ti-Pi Company

1000 BROADWAY KANSAS CITY 5, MO.

A man
needs only
one reason ...



Fight Cancer
with a checkup

and
a check

AMERICAN
CANCER
SOCIETY

at a speed of 4,200 impressions per hour. The Day-Glo ink was run first with two impressions. The fluorescent ink was used out of the can and no additive was needed.

No special techniques were required with the use of the ink and no special cleaning or preparation of the press was necessary. The rub-resistance was satisfactory on the 80-pound offset enamel cover stock used. The sheet size was 49½ x 68½ inches with 36 covers to a sheet.

Day-Glo printing inks are produced by Switzer Brothers, Inc., Cleveland. They may be handled like any semitransparent oil base ink to meet the varying requirements of press, paper, and rotation of color. While the inks are formulated to be used directly from the can, lithographers may adjust them with standard varnishes in the same manner they adjust the non-fluorescent oil base inks. Usually no more than an ounce of additive per pound is required.

How Litho Management Aids Industry Growth

(Concluded from page 83)

many other chemical products. The result of their attainments has enabled lithographers to make offset lithography an economical and quality printing process.

Some of the technological and photo-mechanical improvements that have given our process its versatility and flexibility, which evolved through the cooperative effort of litho management and its suppliers, deserve to be noted here: photo-composing equipment, the deep-etch method of platemaking, more exacting halftone reproduction, the dot-etch method of color correction, masking, larger and speedier multicolor presses, web-fed presses, long-life bi-metal plates, presensitized plates, better inks and special papers, color scanners, and many others.

The bank stationers in our industry, led by LNA, have worked out the first steps in automation with magnetic inks for bank checks. They are working closely with the American Bankers Association in these developments, and we can expect more in the future.

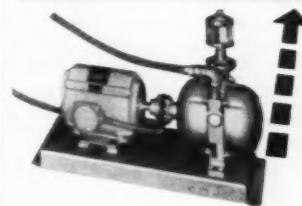
Automation, yes! Labor-saving devices, certainly! Technological advancement, by all means! And, as it has always been in the past, progressive lithographic management will provide the leadership and pave the way. This has always been management's attitude for a better litho industry and it will continue to be.

Lawter Buys New Jersey Company

Lawter Chemicals, Inc., Chicago, has announced the purchase of Krumbhaar Chemicals, Inc. of South Kearny, N.J. Krumbhaar is continuing operations under its own name and under the direction of William Manko, the vice-president of operations.

Reliable GAST AIR PUMPS

used by Rutherford



... to assure owners of peak performance on this fast Precision Photo Composing Machine

You can depend on Gast Air Pumps for high performance . . . plus years of trouble-free service. Many Gast models were designed specifically for use with printing, engraving and lithographic equipment. And respected manufacturers like Rutherford select them to make sure you'll be satisfied.

On this modern Rutherford Precision Photo Composing Machine, an ingenious solenoid control permits use of both the vacuum and pressure capacities of one rugged Gast Pump. Other standard Gast applications include presses, cameras, printing frames, etc.

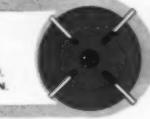
If you build equipment, investigate the advantages of Gast Air Pumps. Write us today, stating your needs.

GAST MANUFACTURING CORP.,
P.O. Box 117-L Benton Harbor, Michigan

GAST
ROTARY

"Air may be your answer!"

- AIR MOTORS TO 7 H.P.
- COMPRESSORS TO 30 P.S.I.
- VACUUM PUMPS TO 28 IN.



Paper Industry Meeting Offset Requirements

(Concluded from page 97)

tion of torn and part sheets, folded corners and extraneous material in the pile of paper is a must.

We think that we have eliminated a great many of the old-time picking and piling difficulties which characterized the early attempts at making coated paper. Most of the time we do not believe that these reports of picking and piling are actually paper troubles. Often they are dust and lint. While sometimes they come out of the paper itself through some error in the method of manufacture, it is amazing how many times we finally pinpoint the source of the trouble right in the pressroom itself.

Somehow or other the owners, operators and managers of plants must train pressmen to a better appreciation of the causes for the various difficulties which they encounter in running the job. Many times I have seen a definite indication that the pressman, the foreman, or sometimes the superintendent, is under so much pressure from the front office to produce the job, that he is not taking enough time, first to put on the job right, and secondly, to sit down and analyze his difficulties when they do develop.

There is another thing that is disturbing in this whole picture and it can only be cleaned up through educational means. The moment there is difficulty on the press the pressman usually blames the trouble on the paper and tries to correct it by means of some of the old-time rule of thumb methods at least partially successful in the old days. The inevitable result of this "act-before-know" policy is to upset an already delicate balance existing in the process.

The foreman, superintendent, or the pressman, should stop for a moment when the trouble shows up and ask himself whether the trouble is really in the paper. Then he should know how to go about determining whether it is paper or not. It is not difficult to do. You don't need any laboratory or testing instruments to determine whether it is the paper or not. Mostly you just need thinking.

You need some knowledge of paper, yes. You need to know whether these spots showing up on the print are characteristic of paper coating and paper fiber or whether they are characteristic of ink or spray, or outside dust and dirt. A hand glass is the best help in this respect.

The paper being made today is not responsible for nearly as many of the difficulties in the pressroom as many lithographers would like to have their suppliers believe. The quality of paper today is ap-

proaching the trouble-free stage so far as its performance on the press is concerned.

Small Fry Keep Salesmen From Real Purchasers

(Concluded from page 101)

set. As good as the offset salesman was, equipped as he was, he allowed himself to be taken in by a man who did have some authority but not enough. He posed as a buyer, but actually was not *The Buyer*.

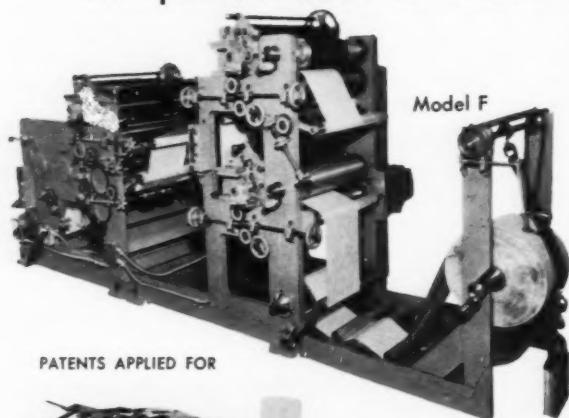
This experience made an indelible impression upon me. Printing salesmen are often misled by poseurs just like X. Such men like the flattery of being looked up to by salesmen. These small fry in organizations think nothing of wasting a salesman's time. They will go through the act of listening to a presentation and obtaining qualities and prices, often leading salesmen on, until the salesman, deep in discouragement and frustration, gives up.

It's difficult to avoid some small fry because they are fronts for a boss; they can block or pass salesmen through. Every printing salesman should make sure of his contact. At every call, check. Are we talking to a front man, an assistant, or are we actually talking to *The Buyer*, the man who will give us the order?

It will save a lot of wear and tear once we know.

A COMBINATION THAT INSURES A GREATER PROFIT

Because of the accessibility to all the working parts and the perfect ease in which this equipment is operated.



Model F

This is a business form press which has passed the most rigid tests for performance, accurate register showing the accessibility of the plate cylinders which can be changed from one size to another in circumference.

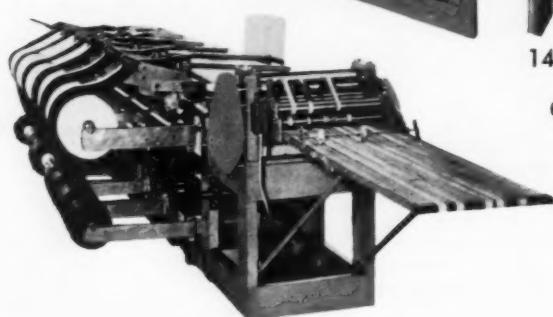
Also has the exclusive Harrison variable infeed roll.

WRITE, WIRE OR PHONE FOR
SPECIFICATIONS AND PRICES

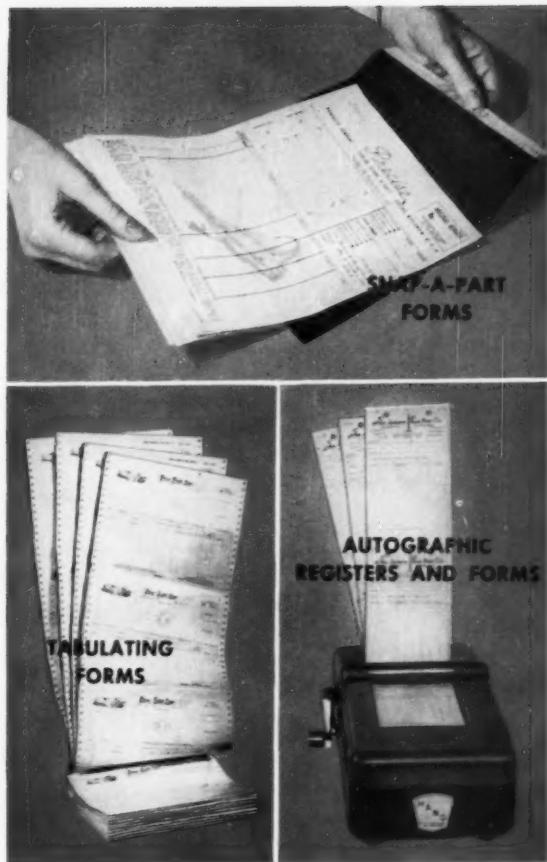
D. L. HARRISON PACE MAKER

1406 South Akard Dallas 2, Texas Riverside 7-6855

Canadian Representative: MANTON BROS., LTD.,
93 ELIZABETH ST., TORONTO, CANADA



The Pacemaker Collator has no guides, no air brakes, no electrical solenoids but is strictly mechanical automatic. Operating speed up to 20,000 sets per hour, the get ready time has been reduced as much as fifty per-cent.



HANO FORMS

If you want top-quality business forms to sell at a profit . . . with your imprint . . .

billed to you, and shipped under your label . . . write today. Ask for two circulars: "Hano — the Complete Line" and "Business Form Profits."



PHILIP
Hano
COMPANY INC.

MANIFOLD PRINTERS SINCE 1888

General and Sales Offices: HOLYOKE, MASSACHUSETTS Warehouse and Branch Plant MT. OLIVE, ILLINOIS

Deposit Receipt Envelopes . . . another JUSTRITE specialty!



Deposit Receipt Envelopes are another popular banking item offered to dealers by the Justrite envelope companies of St. Paul and Atlanta.

Used by banks and savings institutions, these durable envelope cases provide long-lasting usage for holding mechanically printed deposit receipts . . . as well as giving convenience appreciated by bank customers.

Justrite Deposit Receipt Envelopes are furnished in either red rope or colored fiberine stocks especially made for long wear. They are featured in two popular styles . . . side-top opening voucher style, and wallet style which opens on the side and has a deep wallet flap, as shown above.

Your customers can choose a wide range of sizes in either style, including those recommended for Burroughs and National Cash Register machines. Here is an item that appeals to all banks as a positive good will builder. Ample area is provided on both sides of the envelope for business boosting advertising messages.

Be sure to offer these profitable envelopes to your customers. Write either factory for samples and more information on these and other fast selling envelope products.

TWO Modern JUSTRITE Factories
NORTHERN STATES ENVELOPE CO.
 300 East Fourth Street • Saint Paul 1, Minnesota
JUSTRITE ENVELOPE MFG. CO., INC.
 523 Stewart Avenue S.W. • Atlanta, Georgia
 Sold for Resale Only

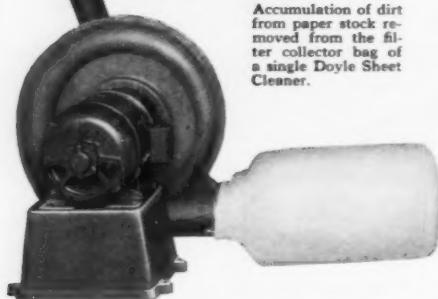
- Increase Printing Production
- Improve Quality

With the *Doyle SHEET CLEANER*

Patented



Accumulation of dirt from paper stock removed from the filter collector bag of a single Doyle Sheet Cleaner.



- The Doyle Sheet Cleaner removes dirt, dust, lint, loose edges and excess dry spray from the surface of the paper automatically as the sheet or web feeds into the press. Keeps forms clean, eliminates picking, filling up of half-tones and linting on offset plates.

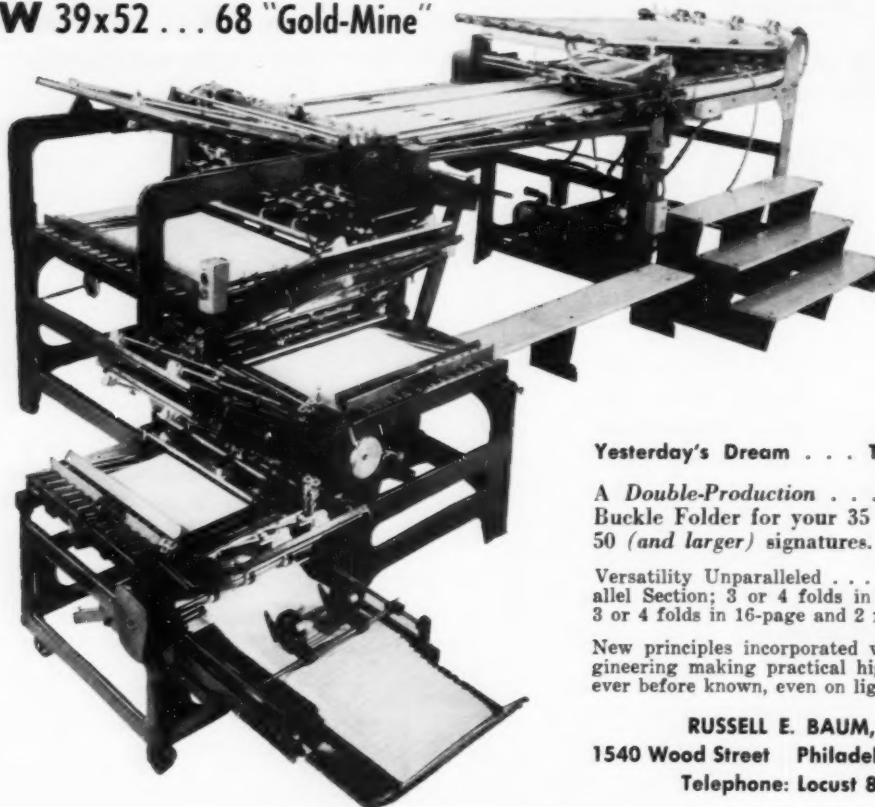
- Insures fast steady running, full production without stops for unnecessary washups while improving the quality of your work! Easily and quickly installed on any type of press. Lasts the life of your equipment. This profitable Cleaner is endorsed by leading companies everywhere. Write today for our Profit Producing Cleaner Bulletin.

The J. E. *Doyle COMPANY*

1220 West 6th St., Cleveland 13, Ohio

Quality Control Equipment for the Printing Industry for 42 Years

NEW 39x52 . . . 68 "Gold-Mine"



Yesterday's Dream . . . Today's Reality

A Double-Production . . . Double-Profit Buckle Folder for your 35 x 45 and 38 x 50 (and larger) signatures.

Versatility Unparalleled . . . 4 folds in Parallel Section; 3 or 4 folds in 8-page Section; 3 or 4 folds in 16-page and 2 folds in 32-page.

New principles incorporated with modern engineering making practical higher speed than ever before known, even on light-weight stock.

RUSSELL E. BAUM, INC.
1540 Wood Street Philadelphia 2, Penna.
Telephone: Locust 8-4470

*Right here
is the secret of
More Jobs...
Better Profits*



by
using

Really Flat®

GUMMED LABEL PAPERS

This new revised book is literally a bible of label printing. It tells you how to build a profitable label printing business—how to select the right stock and proper gumming.

It contains samples of dozens of *Really Flat* gummed label papers, including flaming Day-Glo® daylight fluorescent papers.

Get this free new book now.
Ask for "File Folder Sample Book" on your letterhead.



MID-STATES GUMMED PAPER DIVISION
MINNESOTA MINING & MANUFACTURING COMPANY
Dept. 515, 6850 So. Harlem Ave., Bedford Park, Ill., Argos P. O.

New York • Syracuse • Philadelphia • Boston • Atlanta
Cleveland • Detroit • St. Louis • Los Angeles

New!

Marset inc. announces
the big news in gold inks...

JOHNSON & BLOY'S

Gold ink in paste* form!



FOR OFFSET AND LETTERPRESS

*Gold ink is supplied in paste form with a specially developed varnish as the additive.

Covers in just one impression!

- Greater adhesion on most surfaces!
- One impression . . . prints more cleanly . . .
- Labor saving . . .
- Run it on the press all day without washing up!
- Get added mileage!
- Developed by JOHNSON & BLOY, English manufacturers, specializing in quality metallic inks for over 40 years.

ORDER TODAY!

MARSET, INC., 1186-1192 Broadway, New York 1, N. Y.

MARSET, INC.
1186-1192 Broadway, New York 1, N. Y.
Murray Hill 3-6670

Dept. No. IP-58

Introductory Offer! Send me pound kit(s) @ \$4.00 per lb. Send Free 2 oz. Sample and Literature.

Check enclosed

C.O.D.

Name

Address

City

State

MONEY BACK GUARANTEE

Pick a

WETTER

and always get...

- Perfect Number Sequence
- Clean, Sharp Impressions
- Crisp, Accurate Register

NONPAREIL MODEL

For general use on large diameter cylinder, bed and platen type presses. Roman or Gothic figures.

5-wheels — \$26.00*

6-wheels — 28.00*

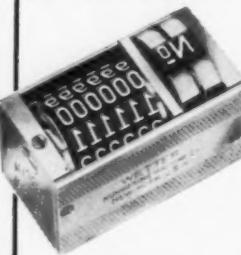
7- and 8-wheels —
prices on request



MIDGET MODEL

For use where room for numbering machine is limited i.e. stamps, coupons, tickets, etc.

#115 — 5-wheel Roman \$40.00*
#223 — 6-wheel Roman 45.00*
#116 — 6-wheel Gothic 45.00*
#224 — 7-wheel Gothic 50.00*



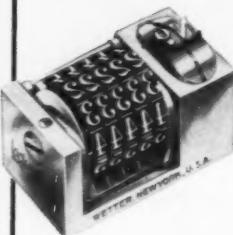
LOCK-WHEEL MODEL

For small diameter cylinder, high-speed presses. Roman and Gothic figures.

5-wheels — \$31.00*

6-wheels — 33.00*

7- and 8-wheels —
prices on request



RIGHT ANGLE ROTARY MODEL

For numbering at right angles to the impression cylinder. Available also for parallel operation. Gothic and Roman figures. Prices on application.

*Removable slide plunger \$1.00 additional — all prices F.O.B. Brooklyn, N.Y.



WETTER NUMBERING MACHINE CO.

ATLANTIC AVENUE & LOGAN STREET · BROOKLYN 8, N.Y.
ONLY UNION MADE NUMBERING MACHINE IN U.S.A.

Something old, something new

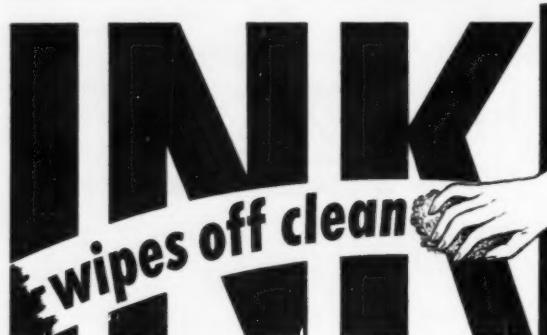
TYPESETTING REBUILTS

Rebuilding typesetting equipment is our business! Old machines perform like new because of our factory reconditioning. Consult us for late model linotypes, intertypers, monotypes, ludlows, elrods, material makers . . . write for current offerings.* Send for latest listings of guaranteed used mats. Use these sales conveniences: terms, purchase/lease, trade-ins, refinancing.

MIDWEST MATRIX & MACHINERY MART

633 PLYMOUTH COURT
CHICAGO 5, ILLINOIS

*Now available: Linotypes 5, 8, 14, 26, 29, 30, 31 . . . Intertypes A, B, C, C1, F2, F2-2 . . . complete Ludlow outfits.



WHEN YOU APPLY A FEW DROPS OF

PHENOID

TYPE CLEANER

So powerful — yet so safe

Any kind of ink—even when hardened on type or cuts—starts to dissolve instantly when Phenoid is applied. Safe for wood, metal, hands, and has no unpleasant odor.

In two forms—regular and NON-FLAMMABLE.

Order from your supplier. Write for leaflet.

Chalmers Chemical Company, 123 Chestnut St., Newark 5, N.J.

Best today for today's best presswork...

ORDER NOW.

ALL-SYNTHETIC
RUBBER ROLLERS
COMPOSITION ROLLERS
LITHOGRAPH ROLLERS
MAKE READY PASTE
PADDING GLUE
LONG LYF ROLLER
DRESSING

History proves it!
American
means Quality



W. S. MEGILL DISTRIBUTORS SPRAY SALES
1918 Lawrence St., Denver 2, Col. 6110 Atlantic Blvd., Maywood, Calif.

AMERICAN ROLLER COMPANY — 1342 N. Halsted St. — Chicago 22, Ill.
225 N. New Jersey St., Indianapolis 4, Ind. — 258 E. 5th St., St. Paul 1, Minn.

**SAFETY
INKS**

by

SIEBOLD

FIRST CHOICE for backgrounds and Pantographic designs.

INDISPENSABLE in printing Checks, Bonds, Financial Documents.

These high quality, dependable inks are available in a choice of 17 colors. Their safety factors have been proven over the years of use in printing checks "by the millions".

Where safety is a watchword, Siebold Safety Inks are "first choice" and the safety factor remains intact for years to come. Send for our color sample book.

J. H. & G. B.

SIEBOLD
INC.

150 VARICK STREET, NEW YORK 13, N. Y.



"OVER 75 YEARS OF SERVICE"

MEMBER: Lithographic Technical Foundation
National Association of Photo Lithographers
National Association of Printing-Ink Makers
National Printing Ink Research Association
N.Y. Employing Printers Association.

EVERYTHING FOR THE LITHOGRAPHER • MANUFACTURERS OF PRINTING, LITHOGRAPHIC INKS AND SUPPLIES

STOP STATIC ELECTRICITY

PUSH BUTTON & SPRAY
Sila Salinen
STATIKIL
Just Spray **STATIKIL**

STATIKIL

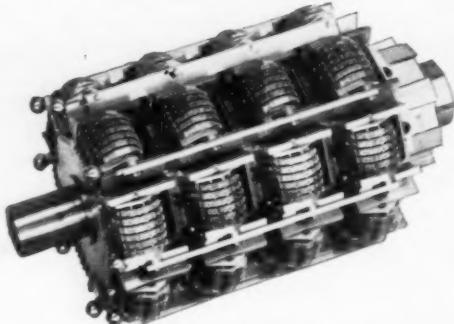
Guaranteed... USED REGULARLY IN THE LARGEST PLANTS
THE ORIGINAL • THE ONLY

Trade Mark Reg. in U.S. Pat. Off.

1220 WEST 6th ST.
CLEVELAND 13, OHIO

Quality Control Equipment for the Printing Industry for 42 years

SEE ROBERTS ... TOPS
IN TYPOGRAPHIC NUMBERING
MACHINES SINCE 1889



A typical Roberts numbering setup with 32 rotary units mounted around a center shaft for high speed rotary press work.

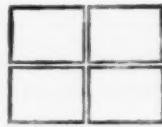
Write or call Roberts Numbering Machine Division,
Heller Roberts Manufacturing Corporation, 700 Jamaica
Avenue, Brooklyn 8, N.Y. Telephone Midway 7-4600.

4345 **AMSCO CHASE**

TRADE NAME OF THE WORLD'S MOST PERFECT



Regular Chase



Quadruple Chase



Publication Chase



Miehle Vertical Chase

For over half a century leading mechanical men of the graphic arts industry have chosen Amsco Chases for their cylinder . . . job . . . duplex . . . stereotype and electrotype work because, they knew when a chase is marked AMERICAN STEEL CHASE CO. it's dependable and the best and most economical money can buy.

From design board to finished product, master craftsmen with long years of experience supervise and inspect every Amsco Chase building operation. Special analysis steel is carefully checked to make sure that the chemical and physical characteristics of the basic metal measure up to the high standards of quality for which Amsco Chases are noted.

Electrically welded, smoothly ground joints give added strength and rigidity to the one piece unit frame to compensate for the stresses and strains chases must always endure.

Amsco Chases are square and true. They are the perfection of accuracy because each one is manufactured from a pattern, template or blue print and all carry written life-time guarantees.

Amsco is the house of the "complete chase line", for newspapers, commercial printers, stereotypers, and electrotypers. Standards or specials can be supplied.

Metals include: Steel, Aluminum and Cast Iron according to service requirement.

THE AMSCO STORY IS AVAILABLE FROM OVER 300 STRATEGICALLY LOCATED DEALERS OR WRITE DIRECT FOR CATALOG.

AMERICAN STEEL CHASE COMPANY
31-31 FORTY-EIGHTH AVENUE
LONG ISLAND CITY 1, N. Y.

FIBRABON New Miracle Coating for DOUTHITT Deep Etch Downdraft TABLE

THOROUGHLY FIELD TESTED

This new coating, tested under actual working conditions, is not affected by liquids of any type, is dimensionally stable, won't check or crack, and carries Douthitt's One-Year Warranty Policy. Here is the final answer to all deep-etch table problems.

Eliminates
ALL
HAZARDOUS
FUMES
Completely

SEE YOUR DEALER
OR WRITE TO

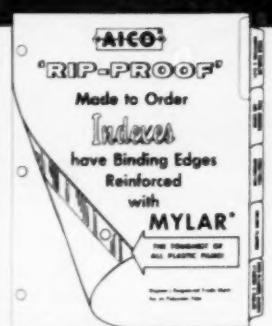
DOUTHITT Corporation



AVAILABLE IN
3 STANDARD SIZES

680 E. Fort St.
Detroit 26, Mich.

Here Is A NEW TYPE of REINFORCED INDEX!



*Dupont's Registered Trade Mark for its Polyester Film.

Be The First To Show This New Improved INDEX!

AICO Rip-Proof reinforcement of MYLAR is the newest and strongest. Your customers are reading about it in National Advertising. Let them test Rip-Proof and you'll sell them. AICO has the skill, experience and equipment to do any Special Index Job.



• FREE: Write Dept. 64, for FREE Samples of Sheet No. PR-57, Literature, & Sales Aids. Test for Yourself.

SINCE 426 S. Clinton St., Chicago 7, Illinois
1909 Plants in Chicago, New York, California



"RIP-PROOF"

Made-to-Order

Indexes

have Binding Edges Reinforced

with

MYLAR®

Have Binding Edges Reinforced With Dupont's MYLAR®, the Toughest of all Plastic Films!

- Prevents Punched Holes from Weaving, Tearing, Ripping, Pulling Through
- Triples the Life & Usage of Rip-Proof Indexes
- Yet is Thinner, Less Bulky than Cloth or Metal Reinforced Binding Edges



TESTS PROVE SUPERIOR STRENGTH

In 5062 tests made, Index Sheets with metal or cloth reinforcement, pulled through the metal rings at 6 to 14 lbs. pressure, whereas, Rip-Proof Indexes required 28 to 34 lbs.

LITH-KEM-KO

COPPER BASE for ALUMINUM

The easiest way to get longer runs from your deep etch plates. Find out just how easy it is to use . . . how economical it can be. Free plant demonstration can be arranged . . . use the coupon.

LITHO CHEMICAL & SUPPLY CO.
46 Harriet Place, Lynbrook, L. I., N. Y.
Please send us complete information on LITH-KEM-KO COPPER BASE for Aluminum.

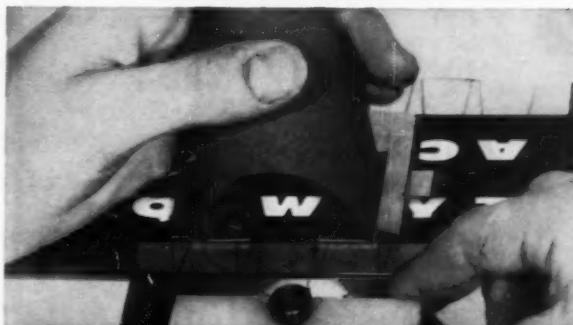
Name _____
Company _____
Address _____
City _____
State _____

FREE TECHNICAL DATA USE THIS COUPON

BIG TYPE

and lettering

quickly, simply,
for less cost



- Complete headlines, display matter . . . in minutes
- 10,000 type styles and sizes, 6 to 90 point
- Glossy, matte or film repros — no special lighting or darkroom
- Simple and easy to operate

MAIL THIS COUPON TODAY
FOR FULL DETAILS



Exclusive Distributors
Mergenthaler Linotype Company Dept. A
Davidson Corporation
29 Ryerson Street, Brooklyn 5, New York

Please send your free folders on ProType

NAME _____
COMPANY _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

Riegel's TREATED JUTE TYMPAN

UNCONDITIONALLY GUARANTEED TO PLEASE
YOU IN EVERY WAY

SEE

Walden's Paper Catalog
for name of nearest distributor.

Ideal for long runs or for
miscellaneous jobs in pressrooms where
fine printing is produced. Costs no more than other
advertised tympons that contain no jute.
Stocked in roll widths for every press.

FREE

Write for sample sheets.
State size wanted.

RIEGEL PAPER CORPORATION

260 Madison Avenue, New York 16, N. Y.

DID YOU SAY
FAIRCHILD
MOUNTING...



COLUMN widths and glued-up
blocking packaged in sizes
wanted most by Fairchild users.

IMMEDIATE DELIVERY

IRWIN
MANUFACTURING COMPANY, INC.
GARLAND, PENNSYLVANIA

STATIC
A HEADACHE?

End your static problems safely,
surely, inexpensively, with the
SIMCO "Midge" static eliminator.
It's guaranteed to do the job
completely in any machine!
Write for facts today.

the SIMCO company
920 Walnut Street, Lansdale, Pa.



IS
STATIC
ROBBING
YOU OF
PROFITS?

Catch this
Profit Thief
with the
**OXY COLD
BAR**

Send us specifications
of your equipment for
full information and proposal.

HERBERT PRODUCTS INC.

74-35 JAMAICA AVE. WOODHAVEN 21, N. Y.

PRINTERS and FRIENDS:

We cordially invite you to our office and plant
where you will find a variety of equipment to ful-
fill your every need.

On display is the all new Power Rollaskid Paper
Turner. Write for brochure.



THE M. L. ABRAMS COMPANY

NEW - USED - REMANUFACTURED
PRINTING MACHINERY & SUPPLIES
1841 Prospect Avenue, Cleveland 15, Ohio

For a limited time, a reduced price on one
of the most valuable books on costing in
the entire graphic arts industry

**COSTS FOR
PRINTERS** \$14
by Olive A. Ottaway

Send check or money order to

Book Dept.
79 W. Monroe St.

The Inland Printer
Chicago 3, Ill.

THE INLAND PRINTER'S

classified buyers' guide

RATES: Ordinary classified, \$1.25 a line per insertion (figure 36 characters per line); minimum \$3.75. Used monthly, \$40 a year for 3 lines; \$11 for each additional line. Situation wanted, \$1 a line, minimum \$3.

Display classified sold by column inch with discounts for larger space and three or more insertions. Sample rates: One inch used one time, \$23, used 12 times, \$19 per insertion. Two or four inches used one time, \$21 per inch. Full rate schedule on request. Please send payment with order.

Copy must be received at 79 W. Monroe St., Chicago 3, Ill., by the 18th of the month preceding date of publication.

BRONZERS

MILWAUKEE BRONZERS — For all presses. Some rebuilt units. C. B. Henschel Mfg. Co., West Mineral St., Milwaukee, Wis.

BUSINESS OPPORTUNITIES

PARTNERS DISAGREE, PLANT FOR SALE, GROWING PRINT SHOP Grossing over \$125,000 yearly completely equipped. Own building in smog free, growing California City. A wonderful opportunity. Box Q-27, Inland Printer, 79 W. Monroe, Chicago 3, Ill.

CALENDAR AND CALENDAR PADS

CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Impg. Co., 80 Franklin St., New York, N.Y.

CARBON PAPER—1-TIME

TARA
ONE TIME CARBONS
**ROLLS
SHEETS and
PROCESSED**
Phone: CH 3-4167

THE AMERICAN CARBON PAPER CORP.
Dept. I, 1313 W. Lake St.
Chicago 7, Ill.

CARBON PAPER—1-TIME (Contd.)



Better Carbonizing—high-grade, non-curling, non-tearing

Better Packaging—packed tight to arrive right

Better Variety—more than 1000 ream sizes, roll widths, colors, finishes and weights

Pencil Carbon—Carbonized book and news

Write for samples, prices and information. Let us recommend the best carbon on your jobs for best results.

AMERICAN CARBON PAPER MFG. CO.

Factories at Ennis, Texas • Chatham, Va. • Pass Rodeo, Calif.

EQUIPMENT & SUPPLIES FOR SALE

Insist on Megill's

Remember. Only Megill Makes
Spring Tongue® Gauge Pins

MEGILL'S PATENT



\$1.80 doz. with extra Tongues

Sold by Printers Supply Dealers.

THE

EDWARD L. MEGILL CO.

The Pioneer in 1870

763 ATLANTIC AV., BROOKLYN 38, N.Y.

SHARPER HALFTONES BRIGHTER COLORS

33
FOR
LETTERPRESS

INK CONDITIONERS
make good inks better
1 lb. can \$2.20
Send for Price List

O-33
FOR
LITHO

CENTRAL COMPOUNDING COMPANY
1719 North Damen Avenue • Chicago 47, Illinois
Mrs. of Trik, Glazebrook, 20/20 Overprint Varnish

EQUIPMENT & SUPPLIES FOR SALE (Contd.)

Absolute Liquidation

Modern bindery, press-room and composing room equipment of

CANTERBURY PRESS CHICAGO

Selling piecemeal wide range of modern machinery principally post war vintage Miehle Units from V-50 Verticals to 7/0 Miehle Unit including current model Miehle 41 and 56 chain delivery units—Miehle 4 and 4/0 automatics—Two Color Cottrell—Miller Simplex presses—Intertypes—Ludlow—Elrod—Cleveland—Dexter—Hall folders—lift trucks—electric time clocks—Blatchford Base—Endless miscellany.

Detailed inventory on request

TYPE & PRESS of Illinois, Inc.

3312 N. Ravenswood Ave., Chicago

MODERN PRESSROOM & BINDERY EQUIPMENT

Rebuilt Machines . . . Sensibly priced
2—Col. Miehle Presses: 1/0 56"; 5/0 65"
Automatic feeders available.

No. 46 2-col. Miehle, bed 36 $\frac{1}{2}$ " x 46,
chain del., pile feed, A.C. motor.

65" 5/0 s.c. Miehle, Dexter pile or Cross
feeder, ext. del.

56" 2/0 s.c. Miehle, pile feeder, ext. del.
5/0 Miehle Perfecting Press, pile feeder
and del.

2-col. 27 x 41 Miller, 4 track, oiling sys-
tem and A.C. motor.

28" x 41" 4-track Miller Major.

27 x 41 Miller Cutter & Creaser

KELLY PRESSES:

No. 1—22 x 28; No. 2—22 x 34.
Reloading Feeder, A.C. motor equip.

22" x 28" Miehle Horizontal, straight
line del.

22" x 28" Miehle Horizontal Tandem.

Harris Offset Presses—
17 $\frac{1}{2}$ " x 22", 21" x 28",
LSK 2-Color 42" x 58"
LSQ s/c 26 x 40
22" x 34", 41" x 54"
14" x 20" ATF Little Chief

38"—44"—50" Seybold paper cutters.
3-knife Seybold trimmer.

Intertypes, G-2-B-C, Linotypes, 8-14.

NORTHERN MACHINE WORKS

(Tel. MARKET 7-3800)
323-29 North 4th Street, Philadelphia 6, Pa.

EQUIPMENT & SUPPLIES FOR SALE (Contd.)

**HIGH SPEED,
ECONOMICAL
WEB DRYERS**

- LETTERPRESS
- OFFSET
- GRAVURE
- FLEXOGRAPHIC

OVER
25 YEARS EXPERIENCE

B. OFFEN & CO.
168 N. Michigan, Chicago, Ill.

The MULTIPRESS

FOR
IMPRINTING
• ENVELOPE
PRINTING
SPECIALTY
PRINTING



WHAT'S YOUR LINE?
Write Dept. I for literature

B. VERNER & CO., INC.
52 DUANE ST., NEW YORK 7 • BA 7-1466-7

#1 Miehle Cylinder Press 38 x 52 sheet size, with Cross Feeder, Extension Delivery and Slitter. Can be seen in plant. Need space, will sacrifice. Box Q-26, The Inland Printer, 79 W. Monroe, Chicago 3, Ill.

Get Full Production
QUALITY PRINTING
Without Space for
Unnecessary Workups

Doyle SHEET CLEANERS
PATENTED
Write for Free Bulletin
J. E. DOYLE COMPANY
1220 West 6th St., Cleveland 13, O.

EQUIPMENT & SUPPLIES FOR SALE (Contd.)

Many-Purpose GLASS TOP LIGHT TABLE

FOSTER MANUFACTURING CO.
N.W. Co. 13th & Cherry Sts., Phila. 7, Pa.

Miehle 41 offset SC Press. Run only half day over two months period for the two years since purchase. Our specialty is yearbooks. Press too large for our short runs. Just broke in good. Save you 25%. University Supply, 6001 E. Rosedale, Ft. Worth, Texas.

f it type IN SECONDS!

Tens of thousands of artists, ad men, printers, editors and students have discovered the Haberule Visual Copy-Caster to be the simplest, fastest, most accurate copy-fitting tool ever devised. At art supply stores or order direct... only \$7.50

HABERULE
BOX IP-245 • WILTON • CONN.

4 year old Planeta (41x55) two-color Offset Press... an excellent buy... AC motor equipment. Can be seen in operation... will sacrifice to gain much needed space. Q-28, Inland Printer, 79 W. Monroe St., Chicago 3, Ill.

EQUIPMENT & SUPPLIES FOR SALE (Contd.)

BUSINESS FORMS**double satisfaction**

FORMS printed to specification,
shipped to YOUR customers
imprinted with YOUR firm name.

Dealer territories open, send for details.

ROGERSNAP TRADEMARK ®
P. O. BOX 10425 • DALLAS, TEXAS

1—2-Color Model 41 Miehle 4 Roller Cylinder Press with Dexter Feeder Pile Delivery, 220/60/3. Good Running Condition. Can be seen in daily operation doing fine color work. Need space, must move. Box Q-25, Inland Printer, 79 W. Monroe St., Chicago 3, Ill.

CATALOG
OF THE GRAPHIC ARTS

Hundreds of wood and metal type faces, thousands of items for every graphic arts use. One of the largest, complete, illustrated catalogs in entire history of the industry! Send \$2.00 to cover cost of printing and mailing—REFUNDED WITH YOUR FIRST ORDER!

AMERICAN WOOD TYPE MFG. CO.
Dept. IP 42-25 Ninth St., Long Island City 1, N.Y.

**Try A Small Ad
For Quick Results**

How to Do Embossing in Your Own Plant

You can do professional embossing on your regular job presses if you order STEWART'S EMBOSSED BOARDS from The Inland Printer. A booklet giving full instructions is included with every order. Don't let those extra profits walk out the door. Add richness to your printing and dollars to your cash register by accepting with confidence every job of die embossing.

5 1/4 x 9 1/2 inches.....\$1.60 a dozen
9 1/2 x 11 1/2 inches.....\$2.85 a dozen

Send check or money order to

THE INLAND PRINTER BOOK DEPARTMENT
79 West Monroe Street, Chicago 3, Illinois



The clocks keep ticking away. We need your dollars to make each minute count in the fight against cancer.

With \$70, we can buy an eyepiece micrometer... \$48 buys a laboratory flowmeter... \$15 buys an instrument sterilizer... \$3.75, a hematocrit reader.

Only you can decide how much you can afford to send. But send it *today*, to help us keep moving ahead in the struggle to save lives.

Send a generous check to "Cancer" c/o your local Post Office.

AMERICAN CANCER SOCIETY

FOLDING MACHINES

FOR ALL PURPOSES—New or Rebuilt Brown Folding Machine Co., 3767 Chester Avenue, Cleveland 14, Ohio

HELP WANTED

LOOKING FOR A NEW JOB?

General Manager—Offset-letterpress exp. in corporate affairs	MIDWEST to \$15,000
Salesman—Intertype	
Offset-letterpress	MIDWEST \$ 7,500
Sales Manager—Bus. Forms	MIDWEST to \$20,000
Production Manager—	
Offset Bus. Forms	SOUTH \$ 8,000-\$10,000
Sales Manager—Fine Paper	SOUTH to \$18,000
Production Manager—Bus. Forms	MIDWEST \$ 6,500
Estimator—Sales	SOUTH \$ 5,500-\$ 6,500
Foreman—Letterpressroom	
Job & cylinders	MIDWEST to \$ 7,500
Working Foreman—Cameras	Dept. EAST \$ 9,000
WANTED: Cameramen, platemakers, strippers, pressmen, compositors, proofreaders, monotype, folder operators, binderymen, etc. Offset pressmen in high demand.	

GRAPHIC ARTS EMPLOYMENT SERVICE

Helen M. Winters, Mgr.
Dept. ID-5, 307 E. 4th St., Cincinnati 2, Ohio
List Your Confidential Application With Us.

SALES ENGINEER: Leading manufacturer of Flexographic and Rotogravure Printing Presses has opening for Sales Engineer in New York and adjoining states. Must have both sales and technical experience. Salary plus commission basis with car and expenses provided. A real opportunity for right man. Give qualifications, availability and earnings expected. Box Q-14 Inland Printer, 79 W. Monroe St., Chicago 3, Illinois.

PURCHASING ASSISTANT: Exceptional spot for right man. Will interview suppliers, buy printing and related services, and coordinate editorial departments with art and production. Well established, fast-growing educational publishing company. Profit sharing and other company benefits. Science Research Associates, 57 West Grand Avenue, Chicago 10, Ill.

Young man... to be superintendent in young growing offset plant. Complete offset facilities plus Art Department and bindery. Black and white and color or process work. Good future, within a few miles of New England's best skiing, boating, fishing, and hunting. Good schools and colleges in immediate area. Box Q-29: The Inland Printer, 79 W. Monroe St., Chicago 3, Ill.

Move to Florida Positions open for: Sales Manager Estimator in fast growing lithograph plant in Miami. Equipment includes 4-color sheet fed and 4-color web fed presses. Thoroughly experienced only. Write Box Q-23, Inland Printer, 79 W. Monroe, Chicago 3, Ill.

PRINTING SALESMAN for medium size, quality combination plant doing publication, Catalog and commercial printing. Creative ability desirable. Give full details as to background and experience. Box 298, Waverly, Iowa

SPECIAL OFFER:

for a limited time, for only

\$14

you can own

COSTS FOR PRINTERS

by Olive A. Ottawa

"most valuable book on costing in the graphic arts industry"

Send check or money order to Book Dept.

The Inland Printer
79 W. Monroe St., Chicago 3, Ill.

HELP WANTED (Contd.)

PRINTING PLANT SUPERINTENDENT

Permanent position after June 1st for an experienced man in the 35 to 50 age group. Must be able to supervise medium size combination offset and letterpress plant with complete Bindery and Monotype Composition Equipment. Must know advertising color work in both areas, be able to work with people, and be technically equipped both by practical experience and education to maintain high quality. Compensation will be based on qualifications and includes incentive bonus and other fringe benefits. Located in Toledo, Ohio, a St. Lawrence Seaway City. Your reply in strictest confidence. Reply in writing to Hugh Bartley, The McManus-Troup Company, P.O. Box 1025, Toledo 1, Ohio.

INSTRUCTIONS

Linotype-Intertype Instruction
Ohio Linotype School
Logan Ohio

SALES AIDS

Users say

"The Notebook of a Printer" SELLS PRINTING

• "The Notebook" organizes, strengthens your sales effort. It opens doors, makes prospects think of you when they need printing. Works exclusively for you—for pennies. Enables you to concentrate on "live" calls.

USERS SAY: "The Notebook is our best salesman." "Has given us many profitable new contacts." "Lives up old accounts." "Receive many requests for copies." Write on your letterhead, for FREE SAMPLES.

The ARBOGUST Company, Advertising
228 N. La Salle St., Chicago 1, Ill.

SPECIALTIES TO SELL

A-T Business Forms Boost Dealer Profit

Looks make the difference—and A-T Forms sell easier because they look better. Orders repeat because buyers are pleased. You'll like our full line of top quality unit sets, manifold books, sales books, etc. You get prompt service, too.

Write Dept. P
ADAMS SALESBOOK CO.
Topeka, Kansas



TYPE FOUNDERS

**HEADQUARTERS FOR
CENTAUR**
...and many other fine, useful types.
Send for prices and specimens of all
M & H Foundry Types.

MACKENZIE & HARRIS, INC.
659 FOLSOM STREET, SAN FRANCISCO 7, CALIFORNIA

ADVERTISERS' INDEX

Abrams, M. L., Co.	182
Adams Salesbook Co.	185
Aigner, G. J., Co.	181
American Carbon Paper Corp.	183
American Carbon Paper Mfg. Co.	183
American Cyanamid Co.	37
American Roller Co.	179
American Steel Chase Co.	180
American Type Founders	53
American Wood Type Mfg. Co.	184
American Writing Paper Corp.	141
Anchor Chemical Co., Inc.	125
Arbogast Company	185
Baum, Russell Ernest, Inc.	176
Beckett Paper Co.	21
Blatchford, E. W., Co.	160
Brandtjen & Kluge, Inc.	10
Brown-Bridge Mills, Inc.	165
Central Compounding Co.	183
Challenge Machinery Co.	16
Chalmers Chemical Co.	178
Champion Paper & Fibre Co.	23, 24
Chandler & Price Co.	162
Coes Knife Co.	4
Consolidated Water Power & Paper Co.	163
Cottrell Company	47
Craftsman Line-Up Table Corp.	19
Cromwell Paper Co.	Inside Back Cover
Curtis Paper Co.	153
Davidson Corporation	147, 181
Dexter Company	35
Didde-Glaser, Inc.	49
Douthitt Corp.	180
Dow Chemical Co.	99, 100
Doyle, J. E., Co.	176, 184
Dupont de Nemours, E. I., & Co., Inc.	8, 9
Dutro, Orville, & Son, Inc.	58
Eastern Corp.	55
Eastman Kodak Co.	5
Fletcher Paper Co.	143
Force, William A., & Co., Inc.	145
Farm House	152
Foster Mfg. Co.	184
Froster Paper, Ltd.	38
Gast Mfg. Corp.	173
Gegenheimer, William, Co., Inc.	56
General Printing Ink Co.	31
General Research & Supply Co.	39
Gilbert Paper Co.	2
Graphic Arts Employment Service	185
Haberle Company	184
Hamilton Tool Co.	20
Hammermill Paper Co.	26, 48
Hammond Machinery Builders, Inc.	158
Hano, Philip, Co., Inc.	175
Hantsche, George, Co., Inc.	36
Harris-Intertype Corp.	6, 47, 171, Back Cover
Harris-Seybold Co.	6
Harrison, D. L., & Co.	174
Hawthorne Paper Co.	
Hawthorne Paper Sales Co., Subsidiary	186
Hawthorne Paper Sales Co.	
Subsidiary of Hawthorne Paper Co.	186
Heidelberg Sales & Service	43
Heller Roberts Mfg. Corp.	
Roberts Numbering Machine Div.	180
Herbert Products, Inc.	182
Hess & Barker	150
Hoe, R., & Co., Inc.	22
Hollingsworth & Whitney Div.	
Scott Paper Co.	155, 156
Howard Flint Ink Co.	168
Ideal Roller & Mfg. Co.	57
International Paper Co.	89, 90
International Typographic	
Composition Assn. Inc.	187
Intertype Company	
Div. of Harris-Intertype Corp.	Back Cover
Irwin Mfg. Co., Inc.	182

Let one sample order prove it!

You can cut paper costs up to 25% buying Hawthorne fine papers

The economies of Hawthorne's direct mill-to-consumer sales program are passed on to you in lower prices. For example, Hawthorne 25% cotton content bond is priced 17% lower than other papers of equal quality. Comparable savings apply throughout the Hawthorne line.

Measure the competitive advantage. Figure how much you'll save each year with Hawthorne fine papers. Look at Hawthorne quality next to the papers you're now using. See why Hawthorne papers will help you build your business and your profit.

You also have a wider choice and fast service with Hawthorne fine papers. 1,700 items are carried in stock for overnight delivery to major points within 400 miles. *Manufacturing and private watermark orders enjoy comparable economy and fast service.*

Test the economy of Hawthorne's direct sales program now. Write for price list and samples.



A carton or a carload... direct to you from Kalamazoo

HAWTHORNE PAPER SALES CO. KALAMAZOO, MICH.



Sales subsidiary of Hawthorne Paper Co.

Hawthorne lines include the following cotton content and sulphite papers:
BONDS • LEDGERS • INDEX
BRISTOLS • COVER STOCKS
DUPLICATOR • MIMEOGRAPH
EMBOSSING • HIGH WET-STRENGTH
OFFSET • and TEXT PAPERS

Manufacturers of Quality Fine Papers since 1911

ADVERTISERS' INDEX

(continued)

Justrite Envelope Mfg. Co., Inc.	175
Kimberly-Clark Corp.	44, 45
Kleen-Stik Products, Inc.	170
Lanston Industries, Inc.	14
Lanston Monotype Co.	14
Lawson Company	
Div. of Miehle-Goss-Dexter, Inc.	15
Litho Chemical & Supply Co.	181
Ludlow Typograph Co.	1
Macey Company	
Subsidiary of Harris-Intertype Corp.	171
Mackenzie & Harris, Inc.	185
Magnacraft Mfg. Co.	149
Marset, Inc.	177
McManus-Troup Co.	185
Mead Corporation	12, 13
Megill, Edward L., Co.	183
Mergenthaler Linotype Co.	
Inside Front Cover, 147, 181	
Mid-States Gummmed Paper	
Div. of Minnesota Mining & Mfg. Co.	177
Midwest Matrix Mart	178
Miehle Company	
Div. of Miehle-Goss-Dexter, Inc.	28
Miehle-Goss-Dexter, Inc.	15, 28, 35
Miller Printing Machinery Co.	164
Millers Falls Paper Co.	166
Minnesota Mining & Mfg. Co.	
	33, 34, 167, 177
National Cash Register Co.	30
National Lead Co.	160
Nekoosa-Edwards Co.	59
New York & Pennsylvania Co.	117, 118
Northern Machine Works	183
Northern States Envelope Co.	175
Northwest Paper Co.	61, 62
nu-Arc Company, Inc.	25
Nygren-Dahly Co.	146
Offen, B., & Co.	184
Ortley Machinery Co.	4
Oxford Paper Co.	17, 18
Paper Manufacturers	32
Parsons Paper Co.	41
Process Color Plate Co.	127 to 138
Rapid Roller Co.	29
Richards, J. A., Co.	151
Riegel Paper Corp.	182
Rising Paper Co.	46
Roberts Numbering Machine	
Div. Heller Roberts Mfg. Corp.	180
Robertson Photo-Mechanix, Inc.	11
Rogersnap Business Forms	184
Royal Zenith Corp.	169
Scott Paper Company	
Hollingsworth & Whitney Div.	155, 156
Siebold, J. H. & G. B., Inc.	179
Simco Company	182
Simonds Saw & Steel Co.	172
Sinclair & Valentine Co.	51, 52
Sorg Paper Co.	123
Southworth Machine Co.	40
Statikil	180
Strathmore Paper Co.	42
Strong Electric Corp.	157
Sun Chemical Corp.	
General Printing Ink Co., Div.	31
Ti-Pi	173
Tirfling Printing Machinery, Inc.	27
Type & Press of Illinois, Inc.	183
United Air Lines	50
United States Envelope Co.	7
Universal Mono-Tabular Corp.	54
Vandercook & Sons, Inc.	60
Verner, B., & Co., Inc.	184
Warren, S. D., Co.	159
Western Gear Corp.	58
Western Printing Machinery Co.	161
Wetter Numbering Machine Co.	178

Competent Typesetting

results only from a specialized combination of diversified typesetting experience and ample typographic resources. Any compromise of this principle might mean partial defeat of the purpose of your printing, whatever its kind.

ITCA* members, based upon the 1954 Census of Manufactures, produce more than half the total annual product of firms specializing in typographic composition of all kinds. By simple deduction, we know that they offer the diversity of experience, equipment and materials so important to the typographic success of any form of printing.

Others can set type, too, but all users of composed type matter are urged to investigate the customer-slated services offered by the typesetting industry, particularly by ITCA-member plants.

International Typographic Composition Association, Inc.

Headquarters: 1015 Chestnut Street
Philadelphia 7, Pa.

*ITCA—The Trade Association of the Typesetting Industry.
Member Plants in 121 U. S. and Canadian Cities Serve All
Branches of the Graphic Arts and Advertising Industries.



The Mark of Progress

in Typesetting

THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ ANNIVERSARIES MAKE US THINK of old friends, how long we've known them, how they've stuck with us through thick and thin. On other pages of this issue you'll find dozens of letters from subscribers of many years standing. Some of them are so wonderful that they almost bring tears to our eyes; all of them express deep appreciation for the service we have offered over the years.

Of the advertisers in our first pamphlet-size number 75 years ago, several are represented in this issue: R. Hoe & Co., C. B. Cottrell (now a division of Harris-Intertype Corp.), Sun Chemical Corp. through its Geo. H. Morrill division, and Challenge Machinery Co. and American Type Founders, through their respective predecessor companies, Schniedewend & Lee and Barnhart Bros. & Spindler.

Many firms have advertised regularly in THE INLAND PRINTER for most of its 75 years, several without missing a single issue for more than 20 years. But the hands-down winner for continuity is Mergenthaler Linotype Co., which has advertised in *every issue* for more than 50 years—since July, 1907, to be exact. Until someone can prove otherwise, we suspect this must be a record of loyalty unmatched by any other advertiser for any American publication.

This issue itself sets a couple of advertising records for us. It contains the largest volume of advertising in history, 116 pages. It also contains the largest single advertisement, the 12 pages of Process Color Plate Co.

★ SEVENTY-FIVE YEARS OF SERVICE—that is now the record of THE INLAND PRINTER. Throughout all these years the magazine has attempted to maintain the policy of its founders, expressed in the first issue as follows:

"It will be our aim to disseminate useful and instructive information, and do aught that lies within the scope and influence of a journal to promote the interests of those we seek to represent. Our aim is not only to make THE INLAND PRINTER a successful business enterprise, but to make it so as a result of its value to all who may be pleased to give it financial support."

Throughout the past 75 years there have been but six editors: H. H. Hill, 1883-1884; Andrew C. Cameron, 1884-1891; A. H. McQuilkin, 1891-1917; Harry B. Hillman, 1917-1928; J. L. Frazier, 1928-1951. Wayne V. Harsha became editor in June, 1951.

Founder of THE INLAND PRINTER was Henry O. Shepard, eminent Chicago printer who operated a printing firm known as the Henry O. Shepard Co. The publication has had only one other owner, the Maclean-Hunter Publishing Corp., which bought it from the Shepard estate in 1927.

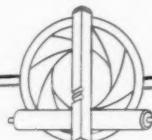
★ THIS IS A GOOD TIME to say a word of thanks to our advertisers for their understanding that for the Editor of THE INLAND PRINTER "the reader must come first."

It was not always so, nor unfortunately is it so in a segment of the trade press today. Back in 1883 when THE INLAND PRINTER was founded, advertisers expected "write ups" in appreciation of their advertising.

It didn't take long for the founding management to establish this sound and long-lasting policy:

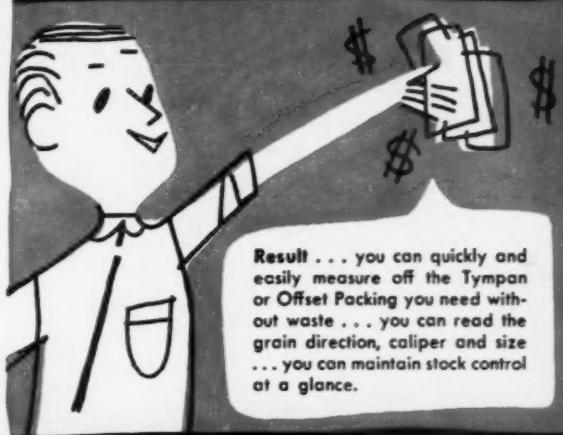
"When we began the publication of THE INLAND PRINTER, many of our friends supposed we were simply going to print an advertising sheet, and as the typographical publications at the time were mostly devoted to the interests of their advertising patronage, there was nothing remarkable in such a conclusion. Even now some surprise is manifested that we did not follow the old plan and simply make the PRINTER a medium through which certain manufacturers could place their wares before the public. By this time, however, we doubt not our readers have begun to realize that we issue our publication in the interests of the craft. There has not yet been, and neither will there be, a line in our columns to indicate a preference for the wares of any firm, but all the matter presented has been and will be for the instruction, edification and entertainment of our readers. We do not mean to say—for our pages would contradict us—that we shall not carry advertisements, for a glance will convince anyone that we have an advertising space and that it is filled with about as clean, respectable and reliable a list as it is possible to find. The advertisers that we seek are such as need no puffing from us or any other journal, but a simple and polite introduction to prospective customers, which their neat and respectable advertisements in our columns will always give them. Indeed, we confess our inability to see the advantage to be derived by either dealer or customer from indiscriminate laudation of wares that need only to be seen to be appreciated, and as for giving praise to an unworthy article, we shall not lend our columns for any such purpose. The method has become so common and so well understood, that every reader rightly guesses that such praise, appearing in the editorial or local department, is not the opinion of the writer, but only the wish of the advertiser, for which he pays so much a line for the privilege of expressing, and must have the effect of making any sensible person doubt the sincerity of the author as to all other assertions he may make."

That's still the editorial policy of THE INLAND PRINTER today. It has not wavered in its stand in 75 years. It does not contemplate doing so in the future.

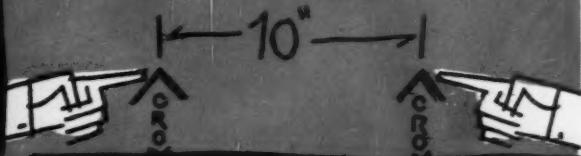


Cromwell

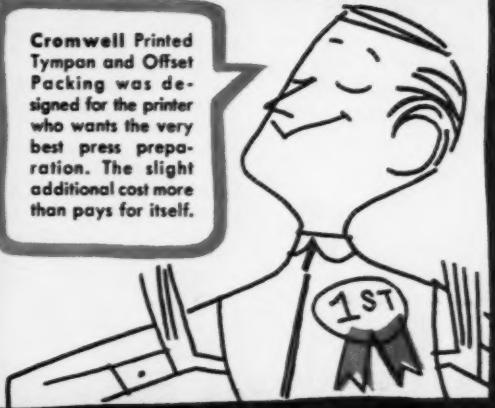
How
Printed Tympan and
Offset Packing
can speed your
Press Preparation



Every sheet and roll has a printed guide-line and caliper number. Each arrow is exactly 10 inches from the point of any arrow to any other. Every sheet or roll clearly shows the caliper number and grain direction of that sheet.



Cromwell Printed Tympan and Offset Packing was designed for the printer who wants the very best press preparation. The slight additional cost more than pays for itself.



Of course, there's no doubt about famous Cromwell quality. It's tough, it resists oil, humidity and temperature changes, moisture and cleaning solvents—and each sheet is absolutely uniform. Available in sheets or rolls to your specifications.

Prove it to your own satisfaction: ask your paper merchant for a sample or mail the coupon, today!

The best run for your money—
unconditionally guaranteed

CROMWELL
PAPER COMPANY

4805 SO. WHIPPLE STREET
CHICAGO 32, ILLINOIS

I'd like to test Cromwell Printed () Tympan () Offset Packing.
(check one). Send free sample.

Name _____

Company _____

Address _____

City _____ State _____

press size and make _____

sheet size desired _____ caliper _____



"IF WE ONLY HAD A FOTOSETTER, THIS JOB WOULD BE A SNAP!"

Superintendent: "Look at this complicated mess; no wonder I'm losing all my hair. It calls for every trick in the book, reverses, angles, boxes, big type, crazy mixes—and we get more ads like this every day."

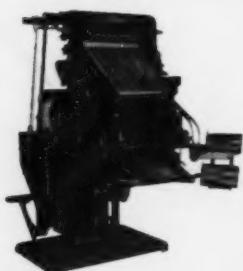
Manager: "If we only had a Fotosetter, this would be a snap... So would a lot of other work coming through here—might even save what little hair you've got left."

Superintendent: "Yeah—I can't argue with that."

Manager: "If we had Fotosetter machines, we could use quicker makeup methods—save a lot of time and floor space. There'd be no storage headaches or forms to break up either. By setting directly on photographic paper we'd have no repro problems."

Superintendent: "It's about time we got out of this rut. Let's call in Intertype and learn what Fotosetter is all about."

INTERTYPE COMPANY 360 Furman Street, Brooklyn 1, N.Y.
A Division of Harris-Intertype Corporation



HARRIS
INTERTYPE
CORPORATION

CHICAGO, SAN FRANCISCO, LOS ANGELES, NEW ORLEANS, BOSTON

In CANADA: Toronto Type Foundry Company Ltd., Toronto, Montreal, Winnipeg,
Vancouver, Halifax

Fotosetter is a registered trademark.
Set in Fotosetter Impact and Bodoni Book.